

The School Musician

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(Story on Page 39)



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The Editor's Easy Chair

Uncovering the Parlor Settee

CHICAGO is having her face lifted and her waist line replaced, in readiness for what will surely be the three greatest national school music contests ever held. Elmhurst, a fifteen mile sprint from the royal gateway to the great "A Century of Progress" Exposition, is fairly goose pimped over the prospect of the two day orchestra marathon; and Evanston, at thirteen cents carfare from the above mentioned main entrance, is as happy and well behaved as a school-boy two weeks before Christmas. There will be three days of continuous band playing and so many solo and ensemble events that even a cat with nine lives couldn't begin to absorb all of the musical enjoyment that will be uncorked there in festive competition.

Some ten or fifteen thousand boys and girls, and their directors, will doubtless be here for these events. And they are going to have the time of their young lives. Chicago, and we mean by that Greater Chicago which includes Evanston and Elmhurst, is we think, one of the most cordial host cities in the world, and at this time in particular she will have on her best silk dress and her finest company manners.

* * * * *

Looking Back, to See the Future

IT will be recalled by many directors, who will come to Chicago for the National Contests, that the first school band contest ever held took place right here in Chicago. That was in June, 1923. The event was entirely unofficial as the National School Band Association, in fact instrumental school music as we know it today, was still a vagary of the imagination. The massed band event, under the direction of the late John Philip Sousa, took place in Grant Park, and the big ensemble posed for the photographer right where the classic approach to the World's Fair entrance now stands.

The first official contest took place at Fostoria, Ohio, in 1924 under the auspices of the Committee on Instrumental Affairs of the Music Supervisors National Conference and the National Bureau for the Advancement of Music. Thirteen bands took part in this contest, representing ten states. The winner of the National Championship was the Joliet High School Band under the direction of Mr. A. R. McAllister.

Several of the directors who took part in that first contest will be here in June. We would like to suggest that if the trials and disappointments and depressing circumstances of the past two or three years have, at times, made them feel badly and discouraged, they reflect as they listen to the performances at Evanston, upon the relatively feeble beginning this great movement had at Fostoria, for we believe it will make them appreciate the enormous progress that has been made since

1924, and perhaps give them a sense of buoyancy and gratitude which might well replace discouragement and regret.

* * * * *

But No Pretzels

WON'T you please come and see us while you are in Chicago for the Contests? We would so much like to meet you. We cannot promise ice cream and cake at all hours, but if you will drop in on us at any time from nine until five, we will serve you a most cordial welcome and try to compensate your effort by showing you the most interesting view of the Chicago lake front, the World's Fair, and the Indiana shore-line, to be seen from any of Chicago's numerous towers.

So do plan to come and see us if only for a few minutes. This invitation comes to you cordially from the Editor, Grace Preuss, Mariann Pfueger, Mable Hewitt, Henriette Stuart, Myrtle Correll, and M. B. Nugent.

* * * * *

State Contest Excursions

SCHOOL music excursions have taken us to so many concerts and State Band Contests this spring that our nights have been made sleepless with worry and concern for National Contest judges who will have to decide which are best among so many really superior school bands and orchestras. Solo and ensemble events, too, have absorbed an increased amount of our attention. At first a side show of the main events, this solo and ensemble thing has reached enormous proportions, and almost unbelievable finesse. We wonder how some of these youthful, but nevertheless master performers, can resist teaching their teachers.

Forsaking custom, the University of Illinois campus released some of her best spring weather for the State Contest. Of course, it rained a little, just to make us feel at home, but the sun was in evidence most of the time.

It was disappointing to the visitors that three of Illinois' best Class A bands were not there to perform. Joliet, East Aurora, and J. Sterling Morton of Cicero did not compete, having won their national eligibility last year. Four excellent bands in Class B and three in Class C were also eliminated by last year's contest. And we missed them.

LaPorte, Indiana, brought out the biggest audience of music lovers for the finals we think we have ever seen at a State Band Contest. Many of that audience had doubtless sat through a major part of the two-day performance. But when William Revelli brought on his Hobart Band for a concert, at eleven o'clock at night, while the judges were establishing their final decisions, the audience was none the less appreciative, and after four numbers continued to applaud and shout for more. The Hobart Band is among those of Indiana who won their National entree last year.

Catching the Composer's Mood

A MYTHOLOGICAL sculptor — Pygmalion, if I remember aright—by many months of arduous labor had created a beautiful statue of his ideal of womanhood. Though of the most lovely proportions it was, when completed, merely cold, unresponsive marble. The more Pyg-

mallon gazed upon it the more he admired it and finally fell in love with this representation of his ideal woman. He daily implored the gods to bring the statue to life and they, taking compassion upon him, breathed the breath of life into the white marble and it stepped from its pedestal—a

woman so beautiful as to arouse the envy of the goddesses.

I have had occasion to observe the work of many school bands and band directors and am constrained to discuss briefly one falling that is much in evidence during the contests—an oversight which often tends to largely nullify the wonderful work being accomplished in other respects.

Many directors display marvelous ability as teachers. Some of them teach every instrument employed in the complete concert band and attain extraordinary results in the development of individual players and of the several choirs which constitute the band. Through months of arduous labor they are able to develop a technical ability equal to the requirements for the performance of some of the great musical masterpieces. Too often they fail to advance beyond this point—seem to be satisfied with mere technical efficiency. This technical surety is one of the first essentials but it is not the ultimate—it is not of itself *music*.

The next procedure is to convert this technical performance of a composition into living music by superimposing upon it an artistic *interpretation* which will serve to present it in all its varying moods as the composer originally conceived it.

The correct main tempo, the subtle changes in tempo for the effective presentation of the varying and contrasting moods, the adroit turn of a phrase here and there, the indefinable phases of rubato, a climactic note prolonged here or a rhythmic passage hurried over there, artistic phrasing, accurate tonal balance, proper stress of any dramatic material—these and many other phases of truly artistic interpretation are essential and must be

(Continued on page 30)



by
Victor
Grabel



Showmanship for Solo Drummers

By Andrew V. Scott

IT is indeed a pleasure to know that in a very short time we will have gathered here in Chicago the world's greatest collection of high school drummers. Drummers who have put in a great deal of time and study in preparation for the great event of our time.

Historians have recorded the great musical events of the past and in their day these events were, no doubt, something to crow about. Here is one, for example: "A band of one hundred pieces, reinforced with buglers and drummers from the regiment, played, while the time gun boomed, and the bells in the nearby chapel pealed, adding much to the beauty of the music. Such music has never been heard before, and I doubt if it ever will—".

The manuscript was in such a de-

plorable condition that it was quite impossible to understand what followed. However, I feel quite sure if the recorder of that great musical event were to visit the World's Fair he would undoubtedly hear music that will not be duplicated for many years to come. Chicago will undoubtedly show the world at large the fine musical talent which has been developed in our wonderful schools of America.

Music and musical instruments have undergone tremendous changes. In our own percussion section, for example, we can find many new and up to date improvements from the crude tree trunk with animal skin stretched across the hollow to the modern king of drums, the machine timpani. From the Tabor to the modern military and orchestral drums with snap, tone and

power, our music has changed from the old English six-eights march played by the fife and drum and which cheered the soldiers on many a weary march, to the snappy modern rhythmic music of today.

Percussionists, while in Chicago don't fail to visit the many places of musical interest, and learn all you can. It may help and inspire you in your future studies.

A letter from J. T. D. a drummer boy in Texas reads: "I am coming up to Chicago for the World's Fair. I am also going to try my luck in the solo drum contest to be held for high school boy drummers—but I must tell you I am scared stiff because I don't know just exactly what I am supposed to do.

I have studied the rudiments some,

but I have never been in any big affair.

I wish you would tip a fellow off as to what to do, etc. I would sure be much obliged to you. Thank you."

And thank you, Texas. You sure have given me a good idea. For instance, there may be some other drummer boys, like yourself, who would appreciate a little tip or two and for that reason the balance of space allowed your correspondent will be devoted to you and to those interested.

First of all it is very important that you have your drum solos written out very plainly so that the judges may be able to read them at a glance. If you have not memorized your solos I would advise you to have two copies of each solo, one for the judges and one for yourself. The illustrations reproduced here will give you a fairly good idea of what is expected from a first class rudimental drummer.

Illustration No. 1 shows the drummer in "carrying" position. When your name is called you march up to the stand in this position and take your place. Bring your drum to the playing position as shown in illustration No. 2, your eyes towards the judges awaiting the signal to commence.

However, before assuming position No. 2, if necessary, it would be well to check on your drum to see that the snares are adjusted properly and the heads are at the proper tension.

At the signal from the judges to commence bring your sticks up in line with the mouth as shown in illustration No. 3, at the same time drawing back the right foot until the instep touches the heel of the left foot. When playing the long roll bring the left stick down for the first two beats and at the same time throw the right arm to position as shown in illustration No. 4. On the next two beats play with the right hand and at the same time raise the left stick in line with the mouth. Carry on in this manner, becoming faster by degrees until the roll is closed.

As the strokes are increased the hands are lowered by degrees. This position gives the natural stroke of the drum; namely, a side blow with the right hand and a down blow with the left hand.

Illustration No. 5 shows the position of the left stick when the right stick has delivered the stroke. This is also a very good position for after-beats in marches or any music of a military character.

No. 1 position "Carry Drums" is also used when marching and not playing.

No. 2 position is the "Attention"

and is also a very good position to assume when being inspected by your superior officer.

No. 3 position should be used on all quarter rests. Note in No. 3 position the sticks are in line with the mouth, the right stick on top of the left.

The most popular drum solos, which no doubt will be played at the National High School Contest, are:

The Downfall of Paris

The Slow Scotch

The Three Camps

The Breakfast Call

Rudiments in a Nutshell

The Austrian

There will no doubt be many other solos not so intricate as the above. However, it will be well to bear in mind that a simple solo played rudimentally

correct is far superior to the most difficult rudimental solo which is played in an unmusical manner.

The boys who so kindly consented to pose for these pictures are as follows:

Illustration No. 1—Kamille Fink, Harrison High School Band, Chicago.

Illustration No. 2—Benedict Chepaitis, Harrison High School Band, Chicago.

Illustration No. 3—Harold Glese, Harrison High School Band, Chicago.

Illustration No. 4—Sgt. Herman Glese, of the Andy Frain Ushers Drum & Bugle Corps, Chicago Stadium.

Illustration No. 5—Stewart Brown, Austin High School, Chicago, both Brown and Chepaitis are entered in the national contest.

4



5



Forty Centuries of Progress in Percussion

THE Greeks had a word for it. So did the Chinese, the Japanese, the Hindus and the Africans.

In Greece, the word was *ranat*. In China, it was *koto*. And in India, it was *vorangi*.

The words differed but the instruments they described were fundamentally the same. They were none other than our friends the xylophone and its brother, the marimba.

An Ancient and Historic Instrument

Because the marimba-xylophone expresses so perfectly the tempo of today, it is often thought to be a product of recent times. Nothing could be further from the truth. Xylophonic instruments have a most ancient ancestry and the oldest corridors of history echo to their rhythmic cadences.

At the time the Aryans marched into India—2000 years before Christ—the Hindus and the Siamese, as well as the Chinese, were playing a musical instrument similar in principle to that which the xylophonist uses today. The ceremonials of the Ancient Indians, the dances of the storied Bayaderes and Nautch girls, the frenzied rites of early Africans—all were accompanied by instruments which, like the present-day xylophone, consisted essentially of bars of graduated length, sounded by mallets of various kinds.

An Archaeological Coincidence

Archaeology offers few coincidences so strange as the remarkable

similarity of the instruments found by explorers in widely separated parts of the world. Xylophonic instruments have been found in remote islands, far removed from any mainland. They abounded in the territory now known as the Dutch East Indies. They have for centuries been the national instruments of Central and South American countries. And the improvised instruments of Africa, made from hollow tree trunks and gourds, are well known to the explorers of that continent.

It is significant that wherever the xylophone has been found, it has been

regarded as a basic musical instrument. Even Pythagoras, the eminent Grecian sound theorist, considered it a standard fixed-tone element—the one instrument of its time that proved most satisfactory in playing the early scales.

Marimba Gaining Steadily in Favor

Thus, through all the pages of recorded musical history, we find the xylophone and marimba prominently in evidence. And, strangely enough, the instrument that had its birth in antiquity, seems to be having its rebirth in our day. Each year it seems to attain a higher position in the musical world. Distinguished conductors who once shuddered at the thought now invite marimba-xylophone artists to serve as guest soloists at symphonic concerts. Such artists are featured regularly on the stage, before the microphone and in the ballroom; and in recent years there has been a definite trend toward marimba bands and ensembles.

It must not be assumed, however, that the instrument that is gaining such favor is the same as that used by the ancients. Like its ancestors, the marimba-xylophone of today consists essentially of bars and mallets, but there the similarity ends.

Even in recent times, the xylophone

Above, left, the vorangi. The pagans of India performed religious rites to its accompaniment. Of course, this was centuries before the Christian era.

Center, the ranat. This was used centuries ago by various peoples.

Right, a koto. The original of the photograph is a treasured possession of a Japanese museum—a symbol of musical strains which rose, echoed, and died hundreds of years before Christ was born.

offended musically trained ears because to them it seemed "out of tune." Upon being struck by a mallet, the bar gave off secondary partials which, because of their inharmonic characteristics, seemed to clash with the fundamental tone. The same "offense" is committed to some extent by every musical instrument.

As our knowledge of tone and tuning increased, it was found, first, that the condition could be controlled and, next, that the marimba-xylophone lent itself to a greater degree of tone purity than almost any other.

As a result, the marimba-xylophone of today is an instrument of extraordinary tonal accuracy, and is accepted by the highest authorities as a full-fledged member of the musical family. Certainly there is no instrument that is manufactured with greater precision or tuned with more scientific accuracy. The partials are perfectly tuned to the fundamentals of the compound. The wood used by the leading manufacturers is from Central America—chosen from the forests of the world for its pleasing resonance. Seasoned for years, it is cut into bars of the precise length, breadth and thickness proved by countless experiments to be best for the purpose.

In appearance, too, the marimba-xylophone has undergone rapid and extraordinary improvement. The spe-

By Clair Omar Musser



cially built World's Fair Marimba-Xylophone, for example, is a triumph of physical design as well as musical beauty. Gold-plated resonators are set off by mother-of-pearl Pyralin in pleasing shades, while an artistically designed name plate commemorates the band and the owner's participation in its success.

The World's Fair Marimba Band, by

the way, offers a thought which Band Masters and Orchestra Directors might do well to ponder. One hundred persons of various ages have been welded together into a musical unit whose initial rendition was so smooth and rhythmic that it evoked the warmest praise from the most exacting critics. In the opinion of many, such bands are destined to play an increasingly important part in the music programs of schools. They are distinctive, easy to form and may be of any size from eight to one hundred. And because the marimba-xylophone is probably the easiest of all instruments to play, they provide an outlet for those students who wish to express themselves musically but who for some reason or another cannot find a place on the regular school band or orchestra. Certainly a marimba band will be sure of the most enthusiastic applause whenever and wherever it makes a public appearance.

This year at Chicago the world celebrates a century of progress in the arts, science and industry. Should you attend, and should you notice the percussion artist of any one of the scores of musical organizations who will perform, please remember that his marimba-xylophone is the development not of one century but of forty centuries of progress.



The first rehearsal of Mr. Musser's Century of Progress Marimba Band. There will be 100 pieces in the final organization which will perform at the World's Fair.

Fiddle, *do you really* Play?

By
Elizabeth
A. H. Green



IN nine cases out of ten, the average audience will be enthusiastic over any musical performance which is really well done. But it is too much to expect that the average audience will applaud very vociferously a performance of classical art which is not well done. And it is strange, is it not?—that the player's success depends largely upon his popularity with this "average audience" though the audience itself does not know enough about the various phases of music to be able to tell *why* one performance appeals to it more than another. In the majority of cases, if the composer's ideas are carried out,—*planissimos*, shadings, breath-taking climaxes,—the audience will like the performance. How often we hear it said,—“He plays with so much feeling,” when the speaker could



Margaret Lilley, Waterloo, Iowa, won superior rating on the Viola in the State Contest, is Concertmaster of East High School Orchestra and plays first violin in the Waterloo Symphony Orchestra.

not for the life of him tell what he really means by the phrase.

But the musician who would play with feeling must know definitely what his effects should be and how to produce them. And once knowing, he must lose himself in the beauties of the music he is playing.

So in this article we are going to chat a bit about several little artistic touches which might be heard in any great Symphony Orchestra,—vital points here and there which will add to any musical performance.

One of the loveliest of all effects,—and one which is so often overlooked by any but the finest orchestras,—has to do with the playing of the two-note slurs in the classics,—Haydn and Mozart more especially. Consider the figure in 6/8 time of two eighth notes slurred and one separate. It is a

figure which is



nearly always clearly and distinctly played by any high school orchestra. But there is often much to be desired in its execution musically. For the most graceful and charming effect, the two slurred notes should be played down-bow with a bit of emphasis on the first note. The single note should come up bow and the bow should come entirely off the string at the end of this up-stroke. This lifting of the bow after the up-stroke and before the slur gives just the right amount of emphasis for the first note of the slur when the bow again descends to the string. A bit of vibrato on the emphasized note each time will also add

sweetness if the passage is not too speedy to debar the use of vibrato. The exquisitely graceful effect of such handling of the phrase, if done carefully to guard against any roughness, will add much weight to the musical aspect of the performance. This suggestion is of untold value in string-quartet playing.

Another effect which is often poorly

done is the rhythm



when requiring separate bows. In using the separate bows the orchestra must guard against accenting the eighth notes and swallowing completely the sixteenth notes. The sixteenth notes are almost invariably played softer than the eighths by any except the finest orchestras. To bring the effect out and aid the shorter notes to cut through clearly, the eighths must be played staccato and the sixteenths as broadly as possible. It is true that you will sometimes find the markings reversed, (the shorter notes marked staccato), but we have yet to hear a first class symphony play such an effect; (that is, with the bowings separate,—not slurred). The symphony player knows in many cases what the composer does not,—*in*, that it will take everything he can give to bring the shorter notes out with as much distinctness as the eighths, and that if he is not careful a part of his musical figure will be among the missing. A very fine example of this type of bowing may be found in the forte section, written in

(Continued on page 41)

A Pre-Contest Lesson for Trumpeters

B y W. W. W a g n e r

IT is extremely dangerous for anyone to offer too many suggestions concerning the playing of a musical instrument in this particular issue

mental playing methods until after the National Contest.

In the April issue of *THE SCHOOL MUSICIAN*, the eminent Professor Gid-

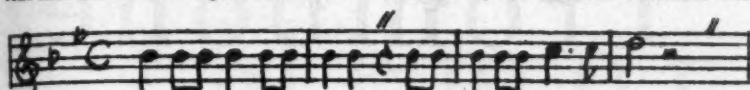
lutely right. On the other hand, I am sure that he would not be satisfied with the result if a player were to entirely discard the use of the tongue even where legato tones were desired.

The average players' lips are not as sensitive as they should be and require a slight additional impulse of the air pressure to start them vibrating. If the tongue were not employed there would be a sharp hissing of air before the tone would begin, particularly at the beginning of each phrase. But—and this is what Professor Giddings has in mind, I am sure—it is unnecessary to attack every tone as if you were mad at it. Do not use a sharp marcato articulation all of the time, and even when the first note of the phrase is started it is not always necessary to sharply accent it, by any means.

Let us consider a song that we all know, which is strictly a tone picture and which I use with my pupils to illustrate the very point that is being discussed here—The Lost Chord. The song is absolutely ruined if you use a sharp articulation even for the first note of the phrase. But it is equally ineffective if no articulation is used since so many of the notes are on the same line or space and must be separated if ever so slightly. How are you going to do it without using a sharp attack?

The answer has been discussed by this writer in these pages before and

(Continued on page 31)



of *THE SCHOOL MUSICIAN*. We are in the very midst of the contest season, climaxed by the two big contests at Elmhurst and Evanston. The advice which would be most appreciated by teachers and band leaders is—Do not experiment or change your funda-

dings finishes his article with a discussion which is extremely interesting and would do no player any harm to consider, in spite of the current contests. He suggests that too many players employ the tongue in a way that is offensive to the ear, and he is abso-



The Proviso High School (Maywood, Ill.) Brass sextette won the 1933 State Championship. Top row Robert Jones, Gordon Newton, Louis Marchi. Lower row—Henry Jackson, Carl Carlson, Julius Credity. The two trombones are also State solo champs for 1932 and 1933.

Problem Four



on the Trombone

By John J. Horn

TROMBONE playing may be made easier to every trombonist who will carefully study his physical qualifications, and who will adopt means and methods to supply nature's deficiencies. Even lips of medium thickness, well formed teeth, and well developed facial muscles are the necessary requisites to become proficient and play easily. The trombonist without the facilities mentioned must look to and provide artificial methods to enable him to play easier and overcome existing handicaps. Some of the best trombonists and cornetists are known to have overcome many physical obstacles by knowledge, patience and invention, and in that way have risen to unbounded heights in their profession.

Malformed or protruding teeth are troublesome to the performers on a cup-shaped mouthpiece instrument, but thanks to dental surgery this can be remedied. A poor, misfit mouthpiece is to the lips the same as a tight or misfit shoe is to the foot, neither of them feel comfortable and cause no end of trouble to the person using them. Extreme pressure will cause the lips to swell and destroy the vibrating quality of the lip tissue. There should only be pressure enough on the lips to prevent the breath from escaping through the corners of the month. The various vibrations should be produced by tightening and loosening, or contracting and relaxing the facial and lip muscles.

High tones may be produced by the pressure method, but the embouchure

will not endure this abuse and will soon become exhausted, strong-arm playing should be avoided, don't let the high tones become your master, and don't tire yourself by seeing how long you can play without resting; by all means use a little common-sense. The actual technical requirements for playing any slow melody or song on the trombone consists in the ability to pass in crescendo, from a low to a high tone. Players of all wind instruments have their strong and weak

points: One can display a fine assortment of technical fire-works, another has power and endurance, one has taste and phrases well, another plays all registers with ease. It is seldom that one player possesses all these good qualities, but it is possible, all that is necessary to master the fine points of trombone playing is Will Power and a Good Teacher.

PROBLEM FOUR, deals with the playing of intervals. Interval practice is very necessary in that it trains the lips and facial muscles to contract and relax with the least possible effort and a certainty. It also trains the lips to pass easily from a low tone to a higher one without missing or breaking on the high tone, of course you cannot expect to accomplish much without carefully regulated practice. Some rules for playing intervals must be given in order to play them with a precision of attack, and with the least possible effort:

Rule 1—It is absolutely necessary that the least possible pressure be used; the lower lip must be free to tighten and loosen, according to the nature of the interval being played.

Rule 2—In order to play intervals it is necessary to have a flexible embouchure, it is necessary to have control of the movements of the lower lip which will regulate the degree of pitch by moving in or out.

(Continued on page 35)

John J. himself.





By
*Theodora
Troendle*

How to Memorize *Piano*

SO many students seem to find memorizing such a difficulty that some words on the subject may not be amiss in these articles. Is there any definite way to memorize? they ask. Or do some people just find it easy and others not, and are those who find it difficult, simply "out of luck"?

There IS a definite way to memorize and such a procedure should be followed (or one similar to it) by every musician or student whether he has difficulty in memorizing or not, for it insures accuracy and a definite, concrete knowledge of the composition at hand and not a superficial parrot-like memory that is often undependable at the crucial test.

Many famous pedagogues advise memorizing a piece immediately, that is, before you have played it, sufficiently to have acquired a sort of finger memory, which is not sufficient to rely on. This advice has many points in its favor; you are automatically forced to CONSCIOUSLY learn your notes without assistance from the fingers and it saves considerable time technically, as from the very beginning you are thus enabled to watch your hands, which undoubtedly makes for greater speed and accuracy.

But whether or not one memorizes from the beginning or later, the general method should be the same. The first logical step, should be, naturally, to sight read your piece through from beginning to end, to get some general

idea of the mechanical and musical difficulties to be mastered. Then commence, taking four measures at a time. Music naturally divides itself into these four measured phrases, so the end of four measures is generally a good stopping place. Then take the left hand alone and memorize, first the left hand, then the right thoroughly. Then see if you can put the two hands together without referring to the notes.

Why is it important to learn the left hand first? Because the left hand contains nearly always the structure and key changes upon which the piece is built. When you can play those first four measures very slowly and carefully together, continue and learn the second four measures, in the same manner. This is the first step; and assures accuracy for a foundation. But your piece is by no means mastered, as yet.

Let us say you have gone through a page in this manner the first day; what then? The second day, take eight measures (of the same page that you "broke ground" in the day before). See if you can play eight measures without referring to your notes. The probability will be, that there will be many spots that need much further attention. But remaster

those eight measures before continuing. So in that fashion you will have worked through that first page twice link by link analyzing the chord structure (a good working knowledge of harmony is of inestimable value in memorizing). By this time you should have the first page in condition to practice so as to transfer what is in the head to the fingers instead of the other way around, as is so often unfortunately the case. Thus a piece of considerable length is frequently, in *three stages*. The first part is in the practice stage, all memorized. The middle part may be still in the eight measure stage and the last you may have merely begun, each hand separately, four measures at a time. This method has the added virtue of bringing diversity to one's daily work and thus relieves monotony.

In efficient memorizing, great care must be taken in learning correct fingering, correct time, and correct phrasing simultaneously with the correct learning of notes or much valuable time will be lost and much work will have to be relearned. With time and practice the student will find to his great satisfaction that he is gaining in facility and developing a real "memorizing technic".

Elmhurst is ready for Great Orchestra Contest

BY far the largest, National Orchestra Contest ever held in the history of the Association is scheduled for Elmhurst, fifteen miles from the great Century of Progress Exposition on Chicago's magnificent shoreland, June 2 and 3.

Staged in the heart of the school music area of the Middle West, the Contest has already drawn applications from South Dakota, Missouri, Pennsylvania, Kansas, Iowa, Ohio, Michigan, and Wisconsin, not to mention Indiana and the home state of Illinois. These two latter states have already sent in sufficient applications to raise the total registration above past records. Thirty to forty orchestras, and that is given as a very conservative estimate, will tune up when the gong sounds on the morning of June 2.

Maybe you will recall the unfortunate experience of the Class B orchestra from Ottawa, Kansas, at the last National Orchestra Contest at Cleveland two years ago. The Ottawa orchestra was judged a superior organization, and it is the opinion of many they would have taken first place but for the mistake of playing the wrong numbers, which, of course, penalized them, and they had to go home with a "Second" rating.

Maybe, too, you have wondered just what effect this disappointment would have on the orchestra, the director, the school, and the nine thousand citizens of the peaceful, little Kansas town. Well, here is the effect. Ottawa is coming to the National Contest at Elmhurst on a special train, bringing 378 passengers which includes the orchestra of 132 pieces. Governor Alfred Landon has been invited to come along as a guest of the orchestra. A letter from the director says:

Adam P. Lesinsky, re-elected president of The National School Orchestra Association.

"While our plans are not yet complete, the so-called depression seems to have completely disappeared as far as this movement is concerned. The whole town is bubbling with enthusiasm, and parents and citizens are giving us the utmost cooperation. Of course, we understand that only 90 pieces of our orchestra may be entered in the contest, but the full orchestration has competed in the District and State events, and we feel that they are all entitled to the trip."

Things are buzzing at Elmhurst with George L. Letts, principal of the York Community High School and Russell L. Moberly, director of school music at Elmhurst, making glorious plans to give the National Orchestra Contest and the string solo and ensemble events a royal good time. They know what a treat is in store for the home folks, and we all know what a treat is in store for every boy and girl who has the honor and the privilege to take part.

And here are some interesting details in which everyone will be interested.

Date—Friday and Saturday, June 2, 3. Massed orchestra performance at A Century of Progress Exposition, Sunday, June 4, 7:00 P. M.

Place—York Community High School at Elmhurst, Illinois.



Location—Fifteen miles west of A Century of Progress grounds. High School on St. Charles Road between Elmhurst and Villa Park—one mile west of York Road.

Railroads and Busses—Aurora and Elgin, Chicago and Northwestern, Illinois Central, Chicago and Great Western. There are also convenient bus connections to Elmhurst from Chicago and nearby suburbs.

Hotels—A bulletin giving information regarding hotels for visitors and guests to the contest is available on request. Please address the Contest Committee, Suite 840, 64 E. Jackson Blvd., Chicago, Illinois.

Accommodations for Contestants—Contestants, directors, and a limited number of chaperons will be given free lodging in private homes from Thursday evening to Saturday evening inclusive where necessary.

Meals—Breakfast 20 cents. Other meals, 30 cents.

Equipment—Pedal tympani and music stands will be furnished. A bass drum will be available for those who wish to use it.

Bring with You—Folding music stands for massed performance, three conductor's scores for selected number and warm up number for judges. Solo and ensemble players bring solo part or score where available.

Be Prepared—To play music on the official list, and music for massed performance. You should have a contest booklet for your information.

Contests—Will be held for the following groups:

1. Orchestra classes A, B, C.
2. Solos—Violin, Viola, 'Cello, String Bass, Piano, Harp.
3. Ensembles—
 - (a) Trio (Violin, 'Cello, Piano).
 - (b) Trio (Violin, Flute, Harp).
4. String Quartet (Violin I, Violin II, Viola, 'Cello).
5. String Quintet (Violin I, Violin II, Viola, 'Cello, String Bass).
6. Miscellaneous String Ensembles (3 to 8 players including Harp or Piano).

Tentative Schedule—Class C Orchestras, Friday, June 2. Class B Orchestras, Friday, June 2. Class A Orchestras, Saturday, June 3. Solos and En-

sembles, Saturday, June 3. Massed orchestra performance Sunday, June 4, 7:00 P. M., Century of Progress grounds.

Eligibility—1932 winners—one orchestra from each class for every ten or fraction thereof entered in the state.

1933 first and second place winners in states where place system of judging was used and all placed in the first division where group system of judging was used. This also applies to solos and ensembles for 1933.

Entrance Fee—An entrance fee of \$1.00 per person for each event entered. This fee should be sent in with your application blank to the Contest Committee, National School Orchestra Association, Suite 840, 64 East Jackson Blvd., Chicago, Illinois.

Must Be a Member—Every orchestra participating in the National Contest

must be a member of the National School Orchestra Association. The fee is \$5.00 and should be sent to Mr. O. J. Kraushaar, Waupun High School, Waupun, Wisconsin. Solo and Ensembles must come from orchestras which are members of the Association.

Entries—Must be in by May 25.

Send In—A list of your players in pairs just as you wish them to be assigned to rooms. Send this list to Russell L. Moberly, York Community High School, Elmhurst, Illinois. It is also important that a complete list of chaperons be sent to Mr. Moberly as soon as possible.

Pictures—Send as soon as possible a photograph of your orchestra to Mr. Russell L. Moberly, York Community High School, Elmhurst, Illinois, for local use in Elmhurst.

Report—To York Community High School upon arrival.

Annual Meeting of the N. S. O. Ass'n Grand Rapids, Mich., April 22, 1933

THE annual meeting of the National School Orchestra Association was held in the new Civic Auditorium at Grand Rapids, Michigan, on Saturday, April 22, during the week of the North Central Music Supervisors' National Conference. Adam P. Lesinsky, president of the organization gave a resumé of the association's activities during the year, and a report on the progress of the National Orchestra Contest. Throughout the year a committee had spent a great deal of time perfecting a new constitution for the association. This document was read and adopted by the assembly. Then came the election of officers. The following people were chosen to guide the affairs of the National School Orchestra Association for next year:

President—Adam Lesinsky, Whit-
ing, Ind.

First Vice-President—Emos Wesler,
Cleveland, Ohio.

Second Vice-President—Beatrice
McMannus, Dearborn, Mich.

Secretary-Treasurer—O. J. Kraus-
haar, Waupun, Wis.

Board of Directors—Francis Find-
lay, for 3 years, Boston, Mass.; Glenn
Woods, for 2 years; Mr. Patterson,
for 1 year, Stillwater, Okla.

The meeting was adjourned until
Monday noon when a luncheon meet-
ing was held in the Pantlind Hotel.
An important change in the eligibility

to the National Orchestra Contest was made at this meeting. The rule permitting only one out of every ten entries in the state to enter the National was changed. The Rule now permits every orchestra, soloist, and ensemble which is placed in the first group to go to the National. In states where the group system is not used, first and second place winners are eligible. This rule applies to this year's winners only.

On Monday afternoon an orchestra clinic was held using the North Central Conference Orchestra for the

demonstrations. Mr. Lesinsky was chairman of this event and was assisted by Charles B. Righter of Iowa City, Iowa. The three required numbers for the National Contest were discussed, analyzed and played. Mr. Lesinsky analyzed and conducted the orchestra in the class "B" number, "A Life for the Czar" by Glhinka, and the class "C" number "Allegretto" from Beethoven's Seventh Symphony. Mr. Righter discussed and conducted the class "A" number, the "Third Movement of Tschalkowsky's Sixth Symphony."

What Is the Group Rating System? An explanation by Mr. Lesinsky

SEVERAL inquiries have come to me asking an explanation of the group rating system that will be used in the National Orchestra Contest this year. I wish to offer this exposition. Let us take, for example, an English class of thirty members in high school. If the teacher announced on examination day that only one "A" would be given to the whole class regardless of how many students deserved an "A," you could readily see the injustice of such a system. I am sure you will all agree with me that if three people deserved an "A" out of this class, they should all have it. The group system of judging does this very thing. If three or more orches-

tras deserve an "A" which we term "First Rating," they will all get it. The others will be given a second or third rating just as they deserve it. On the other hand, if no orchestra deserves an "A" then none will get it.

We are not out to beat the other fellow this year, we are out to have our work valued on the basis of excellence. In the old system of judging, placing the orchestras 1, 2, 3, it was possible for an excellent orchestra to be given tenth place just because there were nine other excellent orchestras in the contest. Under the group rating system, every one has an equal opportunity to win the highest honor.

Evanston Girds for America's Greatest National School Band Contest

EVANSTON bustles with activity as the various committees appointed by the Chamber of Commerce of that city to take charge of the arrangements for the National School Band, Solo and Ensemble Contests make their final plans for the momentous 8th, 9th and 10th of June. Evanstonians regard the contests as "the biggest show" they have ever had and one that gives them an opportunity to get in step with one of the most significant movements of modern America, and incidentally to enjoy band music at its best.

Mr. H. Dyer Bent is general chairman of the committee which is endeavoring to anticipate every contingency and make the stay of the army of youthful musicians as pleasant as possible. Mr. David E. Walker is taking care of the housing accommodations and through the cooperation of Northwestern University, the National College of Education, the local Y. M. C. A. and the Parent-Teacher organizations this problem is working out in a most encouraging manner. Mrs. Robert H. Lewis is directing the work in the latter group. Moving pictures of the last National Contest, held in Tulsa, Okla., are being shown at the schools to stimulate interest.

Transportation plans are being completed by a committee headed by Mr. Byron S. Coon and residents will provide trucks and automobiles to transfer players and their equipment from the railway stations to their living quarters.

Dr. William G. Alexander, chairman of the health committee of the contest organization, is setting up a complete health service which will include the presence of physicians and nurses

*A. R. McAllister, President of the
National School Band Association
and genial ring-master of the
National Band Contest.*



at the Patten Gymnasium during the three days of the contest. Thomas F. Gonser, chairman of the committee on registration and assignment, is gathering a staff of assistants. Halls, auditorium and stadium are under the direction of Mr. Glenn C. Bainum, Director of Northwestern University Bands. Mr. C. A. Hemphill and his committee are tackling the job of scheduling the dining hours for the entire contingent and all contestants will be supplied with cards designating the time and place for meals.

A program of entertainment is being worked out by a committee headed by Mr. Charles A. Ward; the committee on parade, traffic and ushers is headed by Mr. Edward B. Davidson; Mr. Robert R. Swift is chairman of the committee on decorations; stenographic and accounting needs are being arranged by Miss Harriet E. Richardson; Mr. George B. Andrews is chairman of the budget and finance committee; an information bureau will be set up by Mr. J. A. Scanlan; Mr. James M. Flinn is chairman of the hotel accommodations committee; Mr. Walter Paulson is in charge of the official program; the exhibit committee is headed by Mr. Elmer E. Nilles and Mr. James T. Kolbert is chairman of the publicity committee.

As the general outline of the program now stands it calls for the contests to begin Thursday morning, the bands in Patten Gymnasium and the solo and ensemble events in adjacent buildings. The official parade will be formed Saturday noon and proceed to Dyche Stadium for the marching competition and massed playing.

There is no doubt that this year's

contest will be the greatest ever for already entries have been received from schools from widely separated parts of the country. They include: Mason City (Ia.) High School, Marion (Ia.) High School, Colorado Springs (Colo.) High School, Harvard (Ill.) High School, Taylorville (Ill.) High School, East High School of Aurora, Ill., Bensenville (Ill.) High School, West High School of Aurora, Ill., Highlands High School of Ft. Thomas, Ky., Joliet, (Ill.) High School, Chattanooga (Tenn.) High School, Cleveland Heights (O.) High School, Iron River (Mich.) High School, Vinton (Ia.) High School, Arthur (Ill.) High School, Roosevelt High School of Des Moines, Ia., Petersburg (Ill.) High School, Downers Grove (Ill.) High School, Price (Utah) High School, Triadelphia High School of Wheeling,

W. Va., and Logan (W. Va.) High School.

From Mr. A. R. McAllister, N. S. B. A. president come these last minute instructions for the bandmasters and their charges:

The stage will be equipped with chairs for ninety performers, music racks, bass drum, tympani and string basses. The two questions which have recurred most frequently are in regard to the selected numbers. First, as to whether or not the suggested cut is compulsory. The answer is, "no," but the 30 minute time limit allotted to each band must not be exceeded. The second question is as to whether such special effects as bells, cannon, etc., are permitted in the playing of the 1812 Overture. They are allowed with the provision that they must be handled by one of the ninety legitimate members of the band. No extras may be employed for this purpose.

The following general information bulletin has been issued by the Association:

To Enter the Contest a Band—

1. Must be a member of the National School Band Association (Send Five Dollars to H. C. Wegner, Sec'y, N. S. B. A., Waupun, Wis., for Organization Membership.)
2. Must qualify in state finals under national rules.
3. Soloists and ensembles must come from bands who are members of the National School Band Association.

(Continued on page 28)

TENTATIVE PROGRAM

Thursday, June 8. 8:30, 1:30, 7:00

CLASS B BANDS, SOLO EVENTS, ENSEMBLE EVENTS

Friday, June 9. 8:30, 1:30, 7:00

CLASS A BANDS

Saturday, June 10. 8:30, 1:00

CLASS C BANDS

Saturday, June 10. 1:30

Parade, followed by marching competition, massed band performance and announcement of winners.

Important Notice to Band Directors

Complaints have reached this office that some bands are employing professional help in coaching sections and bands preparatory to entering the national contest. Acting on instructions from the Executive Board I am directed to ask all band directors to discontinue this practice at once, and confine instruction to regularly employed and certified directors and assistants.

Failure to do so will mean disqualification for the contest. This will not apply to individual students taking lessons from professionals or to the band director receiving personal professional instruction.

Very truly yours,

A. R. McAllister,
President, N. S. B. A.

Dated, May 3, 1933.
Effective immediately.

Deadline for Entries May 25

Some State Solo and Ensemble First Divisioners, These are Eligible to the National

SOLO and ensemble contests throughout the country are flourishing. Both in volume and in quality, these events have shown, if anything, more rapid progress, than the parent band and orchestra contests themselves.

Following is a partial list of state solo and ensemble results. We are extremely sorry that the report is incomplete. But contest managers, admittedly busy, have in some cases failed to answer our urgent requests for the record of results, and so we are able to publish only such data as we have received.

In this list we are publishing, not the complete list of First Division winners, but only those out of each First Division nominated as eligible to the National Contest. Most all of the states used the group grading system this year. However, some states have maintained the percentage system by which first, second, and third place winners are announced. This is true of Mississippi, North Carolina, South Dakota, and Oregon.

In some contests, too, the judges found others in the First Division, in addition to those nominated for the National Contest, so excellent in their performance that they are asking the National Contest Management to accept these additional performers over and above the allotment allowed from each respective state. The list following shows 287 solo performers eligible to the National. Remembering that this is a relatively small representation of the great number of states holding contests this spring, this will indicate the possibilities in solo contesting alone.

It is expected that these events, both at Elmhurst and Evanston, will represent a major operation. From the standpoint of public interest, too, the solo and ensemble performances are

beginning to draw the big crowds. So be sure your instrument is agile and your finger nails the right color when you step up before the judges to show your samples.

New Jersey

Baritone: *Walter Drill*, Jefferson, Elizabeth.
Trombone: *Roger Smith*, Atlantic City.
Cornet and Trumpet: *Radford Benoler*, Bergenfield; *Fred Blendinger*, Plainfield; *Roberta Hogan*, East Orange.
Clarinet: *William Hoffman*, Plainfield.
Flute: *R. Bradshaw*, Hamilton Township, Trenton.

Illinois

Grade Piccolo: *Melvin Sprinkle*, West Aurora.
Grade Flute: *Kenneth Smory*, Springfield; *Curtis Robinson*, Joliet; *Dale Smith*, Maywood.
Grade Oboe: *Bob Moore*, Joliet.
Grade Bassoon: *Robert Woodward*, Joliet.
Grade Eb Clarinet: *Vernon Forgue*, Maywood.
Grade Bb Clarinet: *Robert Sanders*, Centralia; *Paul Blaundard*, East Aurora; *Stanley Simer*, Abbott, Elgin; *Wayne Ruthenbeck*, Joliet.
Grade Alto Clarinet: *Robert Moorehouse*, West Aurora.
Grade Bass Clarinet: *Mark Furas*, Joliet.
Grade Cornet: *R. Makeegee*, Joliet; *Harold Taylor*, East Aurora; *Robert Hamilton*, Joliet; *A. Tanner*, Herrin; *J. Pence*, Harvard; *Howard Burton*, Abbott, Elgin.
Grade Fluegel Horn: *Robert Zarley*, Joliet.
Grade French Horn: *Donal Hatch*, West Aurora.
Grade Trombone: *Van Harvey*, Centralia; *Clarence Tibble*, Joliet; *Junior Beare*, Herrin.
Grade Baritone: *James Held*, West Aurora; *M. Pazton*, East Aurora; *J. Bejeck*, Cicero.
Grade Tuba: *Wayne Oley*, East Aurora; *Dorothy Mueller*, Northbrook.
Grade Saxophone I: *Charles Wade*, East Aurora; *Jimmy Arndt*, Centralia; *Joseph Farmento*, Joliet; *Harry Neilaen*, Northbrook.
Grade Saxophone II: *Joan Holcomb*, Centralia.
Grade Xylophone: *R. Mauley*, Knoxville.
Grade Snare Drum I: *LaVerne Reimer*, Joliet.
Grade Snare Drum II: *W. Guild*, Harvey; *G. Donnel*, Joliet.
Grade Flute Quartet: Springfield.

Grade Clarinet Quartet: *Downers Grove*.
Grade Woodwind Quintet: *Downers Grove*.
Misc. Woodwind Sextet: *Centralia*.
Grade Horn Quartet: *Maywood*.
Grade Brass Quartet: *Maywood*; *Herrin*.
Grade Brass Sextet: *Abbott of Elgin*.
Grade Saxophone Quartet: *Cicero*.
Grade Piano: *Betty Guller*, Edwardsville.
Piccolo: *Marilyn Sheets*, Freeport.
Flute: *Junior Morey*, Quincy; *Norman McLean*, Joliet.

Oboe: *Glen Slusser*, Urbana; *Roscoe L. Mitchell*, Mooseheart; *William Vreuh*, Joliet.

Bassoon: *William Bradley*, Belvidere; *Dell Gohnson*, Belvidere.

English Horn: *Glen Slusser*, Urbana.

Eb Clarinet: *Ines Berry*, Hinsdale.

Bb Clarinet: *Geraldine Osterholtz*, Centralia; *Leslie Conaway*, Springfield; *Theo. Jacobs*, Elgin; *Joe Kosek*, Morton, Cicero; *Oreste Michi*, Morton, Cicero; *Norman Pearson*, Waukegan; *Houston Reed*, Joliet; *John Yaccino*, St. Mary's, Des Plaines.

Alto Clarinet: *Richard Cope*, Joliet; *Robert Tibble*, Joliet.

Bass Clarinet: *Julius Turk*, Joliet; *George Susina*, Morton, Cicero.

Cornet I: *Frances Stevens*, Arthur; *Albert Michel*, Mooseheart; *Eugene Wilson*, West Aurora; *George Reed*, Joliet; *Rostelle Reese*, East Aurora; *Robert Dyer*, Thornton.

Cornet II: *Joe Hindman*, Urbana; *H. Hines*, Springfield; *H. Jackson*, Proviso, Maywood.

Fluegel Horn: *Jess Gudley*, Morton, Cicero.

French Horn: *Norman MacDonald*, Joliet; *Bill DeTurk*, Urbana; *R. Webster*, Morton, Cicero.

Trombone: *Leo Courteman*, St. Mary's, Des Plaines; *Frank Holler*, Chillocothe; *Robert Jones*, Proviso, Maywood; *William Hito*, Charleston; *Gordon Newton*, Proviso, Maywood; *Robert Johnson*, East Aurora.

Baritone: *Frank Breta*, Joliet; *Gene Davis*, Morton, Cicero; *Ned Landis*, York, Elmhurst; *James Mulligan*, Mooseheart; *Harry Shaw*, Joliet; *Charles Spooner*, E. I. S. T. C.

Bass: *Allan Davies*, Joliet; *James Eude*, Springfield; *Gilbert Hennessey*, Springfield; *Retta Hipsley*, Deerfield-Shipfield; *David Moses*, Champaign; *Eugene Weller*, Lawrenceville; *Carl Wredling*, West Aurora.

Saxophone I: *Frederick Buchaber*, West Chicago; *Nunzio Ferrara*, Mooseheart; *Carlton Reeck*, Proviso, Maywood; *Allan Sherrod*, Robinson.

Saxophone II: *Joan Holcomb*, Centralia; *Harold Wright*, Mooseheart.
 Xylophone: *Jack Kaiser*, Rock Island; *Jean Kaiser*, Rock Island.

Snare Drum: *Bill Mautz*, St. Elmo; *R. Davis*, Springfield; *Rolfe Newton*, Harvard.

Flute Quartet: *Morton, Cicero*.

Clarinet Quartet: *Freeport; Morton, Cicero*.

Woodwind Quintet: *East Aurora*.

Woodwind Sextet: *Morton, Cicero*.

Horn Quartet: *Morton, Cicero; Urbana*.

Trombone Quartet: *Morton, Cicero*.

Brass Quartet: *Morton, Cicero; Quincy; Mooseheart*.

Brass Sextet: *Proviso, Maywood*.

Saxophone Quartet: *Springfield; Waukegan*.

Saxophone Sextet: *Morton, Cicero*.

Piano: *Maxwell Lepper*, Quincy; *Margaret Brockmier*, Freeport; *Mary Haloway*, Collinsville; *Donald Coll*, Waukegan; *May Clement*, Proviso, Maywood; *Mary Heath*, Robinson; *Constance Clare*, East Aurora; *Edna Earle*, York, Elmhurst.

Indiana

Cornet: *David Brewer*, Frankfort; *George Brown*, Elkhart; *Paul McCoy*, Marion; *Ernest Northcutt*, Reitz, Evansville.

Flugel Horn: *Albert Bauers*, Hobart; *Leonard Weiss*, Reitz, Evansville.

Mellophone: *Mary Alice Wallace*, Knightstown.

French Horn: *Howard Eckels*, Huntington; *D'Alton Roberts*, Elkhart; *Richard Rosencrans*, Bosse, Evansville.

Trombone: *Paul Crumbaugh*, Elkhart; *Alfred Erickson*, Hobart; *Ben L. Niles*, Rushville; *William Schollosser*, Frankfort.

Baritone: *Lorraine Hoos*, Hobart; *Virginia Volkman*, Hammond; *Carl Schwuchow*, Hobart.

Piccolo: *Charles Lunaford*, Gerstmeier, Terre Haute.

Flute: *Lee Chrisman*, Hobart (N); *Caroline Zimmerly*, Whiting (N); *William Osborn*, Marion; *Eldor Plughoef*, Hobart; *William Blackman*, Hammond.

(Note: Although only two first division flutes are allowed to enter the National Contest, the judges suggest all five of the foregoing for the National.)

Oboe: *Mary Dugan*, Hammond; *Eugene Pennington*, Marion; *Burnell Smith*, Marion.

Bassoon: *Marion Helm*, Elkhart; *Wilbert Schweiger*, Hammond.

Bb Clarinet: *Edward Nalepa*, Hammond Tech; *Byrl Eltroth*, Marion; *Mel Webster, Jr.*, Elkhart; *Louis Greenspan*, Hobart.

Alto Clarinet: *Mildred Stewert*, Hobart.

Bass Clarinet: *Elmer Schultz*, Hobart.

Eb Clarinet: *E. Paul Carney*, Converse.

Violin: *Florence Gindle*, Hammond; *Hiefried Humphreys*, Center, Evansville.

Viola: *George Polos*, Hammond.

Cello: *Edmond Baldini*, Logansport; *Ruth Holmes*, Elkhart; *Elwood Hemstad*, Elkhart.

String Bass: *John West*, Hammond.

Tuba: *Wilson Campbell*, Central, Evansville (N); *David Hoffman*, Logansport (N); *Edward Klausen*, Hobart (N).

(Note: Although only three are eligible to the National in this contest, the judges recommended that *Robert Roltz* of Elkhart also be admitted if arrangements could be made.)

Snare Drum: *William Ludwig, Jr.*, Elkhart (N); *Harvey Parkhurst*, Hobart (N); *Robin Cliff*, Hobart; *Elmer Perts*, Jefferson, Lafayette; *Ralph Pinkerton*, Jefferson, Lafayette. (Note: The judges recommended *Cliff, Perts* and *Pinkerton* to the National if rules would permit.)

Xylophone: *Amelia Kathryn Krauter*, Columbia City.

Alto Saxophone: *Homer Arnold*, Rockville; *Kenneth Malick*, Whiting; *James Surbaugh*, Bosse, Evansville.

Bass Saxophone: *Roy Green*, Whiting.

Pianos: *Mary Ellen Fitzgerald*, LaPorte; *Gene Melvin*, Whiting; *Mariantha Panas*, Lafayette Center, Allen County; *Joan Robinson*, Bloomington.

Harp: *Mary Louise McEnderfer*, Huntington.

Cornet or Trumpet Trio: *Hobart*.

String Quartet: *Marion*.

String Quintet: *Elkhart*.

Brass Quartet: *Huntington; Marion*.

Brass Sextet: *Hobart, group No. 2*.

Woodwind Quintet: *Elkhart*.

Clarinet Quartet: *Hobart*.

Misc. Woodwinds (four Bb Clarinets): *Marion*.

Horn Quartet: *Logansport*.

Trombone Quartet: *Whiting*.

Mississippi

Piccolo: *1. Jack Kirkpatrick*, Clarksdale.

Flute: *1. Bifada Rowland*, Clarksdale.

Oboe: *1. H. Harwell*, Meridian.

Bassoon: *1. Charles Langino*, Clarksdale.

Bb Clarinet: *1. Frank C. Brown*, Gulfport.

Eb Clarinet: *1. Myer Davidson*, Meridian.

Cornet: *1. Roy Holly*, Gulfport.

French Horn: *1. W. C. Kirkpatrick*, Clarksdale.

Baritone: *1. J. Mayo*, Meridian.

Bass: *1. W. Entreklin*, Biloxi.

Saxophone: *1. Janas Spiro*, Meridian.

Snare Drum: *1. H. Collins*, Biloxi.

Trombone: *1. John Scarborough*, McComb.

Marimba: *1. B. Dickerson*, McComb.

Mixed Brass Quartet: *1. Clarksdale*.

Horn Quartet: *1. Clarksdale*.

Cornet Quartet: *1. Biloxi*.

Saxophone Quartet: *1. Meridian*.

Woodwind Quintet: *1. Clarksdale*.

Clarinet Quintet: *1. Meridian*.

North Carolina

Trombone: Tie for *1st. Glenn Palmer*, Lenoir, and *Robert Simmons*, Greensboro.

Oboe: *1st. Basil Freeman*, High Point.

String Bass: *1st. Harriet Culp*, Charlotte.

French Horn: *1st. Joe White*, Greensboro.

Bassoon: *1st. Dickson Whitniant*, Lenoir.

Trumpet (Class A): *1st. Robert Thorne*, Central, Charlotte.

Flute: *1st. J. B. Walker*, Greensboro.

Viola: *1st. Billie Bagwell*, Durham.

Violoncello: *1st. Virginia Rowland*, Central, Charlotte.

Piano (Class A): *1st. Elizabeth Mendenhall*, Winston-Salem.

Piano (Classes B and C): Tie for *1st. Rheunma Beddingfield*, Brevard, and *Mary Frances Odum*, Chapel Hill, and *Marianne Mann*, Albermarle.

Brass Quartet: *1st. Central Charlotte*.

Clarinet Solo: *1st. Albert Carpenter*, Lenoir.

String Quartet: *1st. Greensboro*.

Violin (Class A): *1st. Frances Sloan*, Greensboro.

Violin (Classes B and C): *1st. William E. Lively*, Reidsville.

Trumpet (Classes B and C): *1st. Hoke Shore*, Old Town.

Bass Tuba: Tie for *1st. Ira Jones*, Lenoir, and *Millard Burt*, Raleigh.

Baritone Horn: Tie for *1st. John McClure*, Shelby, and *Charles Crews*, Winston-Salem, and *Julian Helms*, Central, Charlotte.

South Carolina

Violin: *Betty Simmons*, Chester; *Ruth Foster*, Spartanburg.

Piano: *Frances Daniel*, Greenville.

Saxophone: *Harold Wright*, Greenville.

Trumpet: *Jerry DeLeon*, Greenville; *Lyman H. Eddy*, Travelers Rest.

Clarinet: *Richard Covington*, Bennettsville.

South Dakota

Cello: *1st. Mary Albertson*, Vermillion.

Violin: *1st. Elaine Larson*, Lake Preston.

Bassoon: *1st. John Richardson*, Vermillion.

Trombone: *1st. Max Christol*.

French Horn: *1st. Marie Peterson*, Brookings.

Flute: *1st. Dorothy Nerving*, Canton.

Clarinet: *1st. Robert Main*, Elk Point.

Saxophone: *1st. Raymond Kunt*, Platte.

Mellophone or Alto: *1st. Roger Eastman*, Platte.

String Bass: *1st. Leslie Wheatley*, Madison.

Viola: *1st. Eleanor Anderson*, Vermillion.

Baritone Horn: *1st. Louis Daaken*, Canton.

Tuba: *1st. Arleen Olson*, Sioux Falls.

Cornet: *1st. Jesse Nordhagen*, Lake Preston.

Oboe: *1st. Marcel McCartney*, Platte.

Piano: *1st. Joyce Steinback*, Yankton.

Oregon

Saxophone: *1st. Ray Reichle*, Hill M. A., Portland.

Clarinet: *1st. Lane Smith*, Hill M. A., Portland.

Flute: *1st. Mildred Canfield*, Jefferson.

Mellophone: *1st. Aldis Kerr*, West Linn.

Trombone: *1st. Vinton Snyder*, Lebanon.

Tuba (Junior Div.): *1st. Kenneth Blatchley*, Lebanon.

Tuba (Senior Div.): *1st. Robert Keefe*, Jr., Eugene.

Baritone (Junior Div.): *1st. Richard Smith*, Milwaukie.

Baritone (Senior Div.): *1st. Wayne Guffy*, Eugene.

Cornet (Junior Div.): *1st. Hilary Kennedy*, Sutherlin.

Cornet (Senior Div.): *1st. Edward Howell*, West Linn.

Chicago

Piccolo: *1st. Lloyd Van Dermark*, Lane.

Flute: *1st. Clark Backman*, Senn.

Oboe: *1st. Ted Kudelko*, Lane.

Bassoon: *1st. Carl Gottfried*, Marshall.

Eb Clarinet: *1st. Bernard Machanic*, Senn.

Bb Clarinet: *1st. Loraine Adrian*, Parker.

Alto Clarinet: *1st. Daniel Hora*, Harrison.

Bass Clarinet: *1st. Jack Frost*, Senn.

Alto Saxophone: *1st. Darwin Mara*, Crane.

Tenor Saxophone: *1st. Philip Rouda*, Senn.

Baritone Saxophone: *1st. Raymond Abrams*, Senn.

Bass Saxophone: *1st. Henry Rundquist*, Senn.

Cornet-Trumpet: *1st. Marc Carlucci*, Lake View.

Flugel Horn: *1st. Harold Rubin*, Harrison.

French Horn: *1st. Myron Barber*, Lane.

Trombone: *1st. Charles Pearson*, Lane.

Baritone: *1st. Franklin Ruhl*, Senn.

Bass Tuba: *1st. John Cole*, Lake View.

Snare Drum: *1st. Steward Brown*, Austin.

Tympani: *1st. Edward Jirg*, Harrison.

Marimba-Xylophone: *1st. Edward Nachel*, Calumet.

Violin: *1st. Israel Baker*, Marshall.

Viola: *1st. Roman Mroczek*, Lane.

Cello: *1st. Jenny Slebos*, Morgan Park.

Bass: *1st. Bill Wegner*, Lane.

String Quartet: *Lane*.

Brass Quartet: *Harrison*.

Horn Quartet: *Senn*.

Trombone Quartet: *Senn*.

Brass Sextet: *Tilden*.

Flute Ensemble: *Senn*.

Woodwind Quintet: *Harrison*.

Clarinet Quartet: *Tilden*.

Saxophone Quartet: *Senn*.

Saxophone Sextet: *Parker*.

Some that Clicked in State Band and Orchestra Contests

ARE you entering the National Band Contest at Evanston in June? Is your orchestra registered for the big event at Elmhurst? Then you will be interested to know at least some of the organizations in your class with whom you will have to compete.

The list shows state results from as many states as we have been able to extract the information. The name of the town is given first, and in cases where the name of the high school in that particular town from which the competing organization came is important, that information follows; then the name of the director, the class in which the organization falls, and last the division in which the band or orchestra placed, or the place won in case of percentage rating by which the organization is given first, second, or third place.

In states where judges nominated organizations eligible to the National that information is indicated by the letter (N).

State Band Contest Results

Arizona

St. John's—1st.
Jerome—2nd.
Winslow—3rd.

Indiana

Hammond Tech. (N)—N. W. Hovey—A 1st.
Hammond (N)—W. H. Diercks—A 1st.
Elkhart—J. C. Cheney—A 1st.
Logansport—E. M. Gould—A 2nd.
LaPorte—Carl E. Nelson—A 3rd.
Evansville (Reits)—Hugo Schuessler—A 3rd.
Peru—A 3rd.
Valparaiso (N)—A. Bucoi—B 1st.
Frankfort (N)—A. Thomas—B 1st.
Shelbyville—M. Schulte—B 1st.
Columbia City—L. B. Johnston—B 1st.
Goshen—R. A. Brinklow—B 2nd.
Rushville—D. Meyers—B 2nd.
Linton-Stockton—O. D. Clayton—B 3rd.
Plymouth—C. Van Brock—B 3rd.
Allen County (Elmhurst)—M. Goble—B 3rd.
Nappanee (N)—J. W. Rosbrugh—C 1st.
Lawrence Township (N)—O. Beckley—C 1st.
Converse (N)—C. A. McGuire—C 1st.
Knightstown—A. M. Thomas—C 2nd.
Butler—L. M. Stage—C 2nd.
Rockville—W. W. Arbuckle—C 3rd.

Otterbein—E. Ready—C 3rd.
Bloomingsdale—Don Wilson—D 2nd.
Allen County—M. Goble—E 1st.
Elkhart County—A. R. Jinks—E 1st.

Mississippi

Clarksdale—A 1st.
Meridian—A 2nd.
Biloxi—A 3rd.
McComb—A 4th.
Gulfport—B 1st.
Greenwood—B 2nd.
Columbus—B 3rd.
University—B 4th.
West Point—C 1st.
Hazlehurst—C 2nd.
Long Beach—C 3rd.
Crystal Springs—C 4th.
Greenwood Second Band—C 5th.

New Jersey

Elizabeth (Jefferson)—A. H. Brandenburg—A 1st.
East Orange—C. P. Herfurth—A 1st.
Roselle—V. W. Bork—A 2nd.
Teaneck—E. Willhoit—A 2nd.
Battin—A. H. Brandenburg—A 3rd.
Plainfield—C. J. Andrews—A 3rd.
Westfield—W. H. Warner—A 3rd.
Elizabeth (Hamilton)—H. Topiansky—D 3rd.
New Brunswick (Roosevelt)—M. Pecker—D 3rd.
Plainfield (Evergreen)—D. Brown—E 3rd.
Dumont—H. W. Stehn—F 3rd.

North Carolina

Lenoir—A Tie for 1st.
Greensboro—A Tie for 1st.
Charlotte—A Tie for 1st.
High Point—A Tie for 2nd.
Asheville—A Tie for 2nd.
Lincolnton—B 1st.
Newton—B Tie for 2nd.
Shelby—B Tie for 2nd.
Old Town—C 1st.
Charlotte Tech—D 1st.
Selma—D 2nd.

South Carolina

Bennettsville—Guy Hutchings—2nd.
Sumter—L. C. Moise—3rd.

Utah

Carbon—E. M. Williams—A 1st.
Logan—A. T. Henson—A 2nd.
Morgan—J. L. Terry—B 1st.
South Cache—W. H. Terry—B 2nd.
Park City—B. Jones—C 1st.
South Sevier—W. Pearce—C 2nd.
Helper—A. B. Caseman—D 1st.
Logan—A. T. Henson—D 2nd.

Washington

Renton—1st.
Kent—1st.
Snohomish—1st.
Kirkland—2nd.
Puyallup—2nd.
Mount Vernon—2nd.
Bremerton—2nd.
Sumner—3rd.
Auburn—3rd.
Highline—3rd.
Burlington—3rd.
Lynden—3rd.
Edmonds—3rd.

West Virginia

Charleston—J. Henry Francis—A 1st.
Parkersburg—G. J. Dietz—A 1st.
Wheeling (Triadelphia)—S. R. Coo—A 1st.
Spencer (Cliff Dwellers)—K. V. Brown—A 3rd.
Logan—Carl McElfresh—A 1st.
St. Marys—W. Conrad Paff—B 1st.
Montgomery—H. H. Bowman—B 2nd.
Wheeling (Warwood)—J. S. Denard—B 3rd.
Switchback (Elkhorn)—R. A. Emberger—B 3rd.
Mannington—W. M. Reger—C 3rd.
Mann (Triadelphia)—W. W. Clark—C 4th.
Clendennin—L. J. Urwin—D 3rd.
Elkview (Elk)—M. F. Fortney—D 3rd.
Matewan (Magnolia)—J. H. Felts—D 4th.
Montgomery—H. H. Bowman—E 3rd.
South Charleston (Loudon)—C. H. Gorbey—E 4th.
Princeton (Mercer)—J. H. Isaacs—E 4th.

Illinois

Quincy (N)—P. Morrison—A 1st.
Urbana (N)—G. T. Overgard—A 1st.
Freeport—K. Kubitz—A 1st.
Maywood (Proviso)—J. I. Tallmadge—A 1st.
Waukegan—Otto Graham—A 1st.
Mooseheart (N)—G. S. Howard—B 1st.
Des Plaines (St. Mary's) (N)—Anthony Guerrere—B 1st.
Hinsdale (N)—J. L. Buckborough—B 1st.
Edwardsville (N)—W. C. Varner—B 1st.
Downers Grove (N)—C. Shoemaker—B 1st.

South Dakota

Sioux Falls—A 1st.
Vermillion—A 2nd.
Platte—B 1st.
Flandreau—B 2nd.
Lake Preston—B 3rd.
Lake Andes—C 1st.
Clear Lake—C 2nd.
Colton—C 3rd.

Colorado

Delta—A 1st.
Montrose—A 2nd.
Grand Junction—A 3rd.
Palisade—A 4th.
Fruita—B 1st.
Montrose—C 1st.

Oregon

Portland (Jefferson)—L. E. Wright—A 1st.
Portland (Grant)—L. Handslik—A 2nd.
Corvallis—E. Kleffman—A 3rd.
Silverton—H. Campbell—B 1st.
Oregon City—W. W. Nusbaum—B 2nd.
West Linn—Fred Wade—B 3rd.
Portland (Hill M. A.)—H. Crocker—C 1st.
Seaside (Girls B)—Dan Golden—C 2nd.
Irrigon—Stan D. Atkin—C 3rd.

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for list of State
Orchestra
Contest Results

By

Edward Meltzer, A. B., Mus. B.



Pertinent Factors in Interpretation: Conducting

MY last article in *THE SCHOOL MUSICIAN* was devoted entirely to the very important subject of divining the correct tempo. This month I wish to illustrate some important factors in musical interpretation by means of some of the year's contest numbers, beginning with some observations on tempi and continuing with effects and moods. I sincerely hope that they may be of some assistance to the many directors who are laboring so sincerely to bring to their young proteges a love of these great masterpieces.

Having defined the correct tempo as "the tempo that is neither too slow nor too fast," let us now consider some of the means of arriving at what this is. First we have the general directions expressed most often in Italian though often in German and French by composers of those nationalities, by every composer since the time of Bach. The only reason that these are sometimes lacking in the very early writers is that their compositions were invariably performed by themselves or under their direction, making this unnecessary. It is almost superfluous for me to say that every conscientious director should have a good musical dictionary in order to derive every possible grain of knowledge written in the score by the mind that originated it, for this information must

form the foundation of any good and authentic interpretation. Metronome markings are often to be found although these cannot always be trusted, some being the work of inaccurate editors and others obsolete, for many works are played somewhat faster today than they were a half century ago, perhaps to keep pace with the increasing pace of modern existence.

Another important resource not to be neglected is a knowledge of the temperaments of the peoples of different nationalities and their characteristic dances. The German waltz or laendler, the French minuet and gavotte, the Spanish bolero and malaguena, the Italian tarantella, the Bohemian polka, the Hungarian lasser and friska, the Russian trepak, the polacca named for the country in which it originated—all these call for a definite spirit and cadence.

Nuances of tempo which are based upon the ever-changing mood of a composition add much to its effectiveness. It is for this reason that we increase the tempo from 69 quarters to 72 from the twenty-seventh measure of the Al-

legretto from Beethoven's Seventh symphony. Such slight changes relieve the monotony which would accrue from playing the entire movement of 276 measures at exactly the same speed; I therefore have my students refer to them as "relief tempi." They are often suggested by the story of the composition itself. The reason that we broaden ever so slightly at the ninth measure of the overture to "Euryanthe" is because it is to this melody from the opera that the hero, Adolar, steps forward at a dramatic moment to declare, "I trust in God and my Euryanthe." It is for similar reasons that although we begin the Allegro or principal section of the overture to "Rienzi" at about 116, the tempo becomes as slow as 84 and as fast as 192 before we are finished. Let me warn against any exaggeration of these or any other effects for exaggeration will in practically every case prove a greater offense against good taste than the omission of the effect altogether.

No performance can be perfect with-

(Continued on page 34)

« We See by the Papers »

Wins Scholarship

At West Technical High School, Cleveland, O., Ruth Freeman is re-

garded as their finest musician. She has won the Juilliard and Cleveland Institute of Music scholarships and has held the chair of first flute in most of the All-Greater Cleveland Bands and Orchestras during her high school career. Her crowning achievement was

the winning of the free-for-all scholarship offered by Oberlin College last fall. Some eighty of the best musicians in the country, playing various band instruments, had to be outdistanced to win this highly coveted prize and Ruth succeeded. In addition to her musical accomplishments she is a splendid student and has many other interests in her school life.

It Runs in the Family

Out in Oklahoma they say that Charles Westgate is one of their best drummers. While he makes his home in Blackwell, last month he had the honor of playing in the Goldman Concert, under the direction of Edwin Franko Goldman and

Carl Busch, at Enid. Our old friend David Westgate, who you will remember as a State Content winner last year, is Charles' uncle and he also played in the Goldman Concert, the clarinet being his instrument. Musical ability seems to be a pretty consistent characteristic in the Westgate family.

Wausau Is Host

There was a big time in Wausau, Wis., on May 8, when that city was host to over twenty musical organizations at the Music Festival held in the Central School auditorium. Professor Peter Michelsen of Stevens Point Teachers' College acted as critic with a view to the improvement of the various groups with the material now at their disposal. The Wausau High School Band, Orchestra and the Junior High School Band were entered along with many others from the district. The outstanding event of the afternoon was the parade in which some fifteen bands marched.

On May 3 the Senior High School Band of Wausau was heard in its annual concert under the direction of K. R. N. Grill in which some of the numbers which they had been working on for the festival were included. The High School Orchestra furnished the music for the Senior Class Play recently.

Request Program

High praise was accorded the Huntington (Ind.) High School Band for the concert given one Sunday last month. Solo features of the program were a vocal number by James Branyan and a piccolo selection by Casper Borst. Two request numbers which, among others, were played by the band were the first "Norwegian Rhapsody" by F. Melius Christiansen and "One Beautiful Day" by Hildreth.

Letters for Musicians

When the Grant District High School of Milton, W. Va., wants new music and musical instruments they know how to get 'em. Recently the orchestra, under the direction of Mrs. Gladys Thomas, gave a concert in the school auditorium to raise money for this very purpose. Special features of the program were violin solos by Kathleen Hensley and Grace Taylor, a dance spectacle presented to the orchestra accompaniment of "Rock-a-Bye-Moon," Fred Ball's dance novelty with the banjos and guitars playing "Chinese Breakdown" and several vocal numbers. Part of the proceeds were also to be used in purchasing letters which are awarded to the members of the orchestra for satisfactory work.



Carolina Contestants

This is the contingent which represented the Asheville (N. C.) Senior High School at the State Contest held in Greensboro late in April. They are, reading from left to right, front row: Ralph Guelker, violin; Anne Ellison, viola; Margaret Jonthian, piano; Kenneth Beachboard, flute; back row: Ralph Middleton, trumpet; Donald Gearing, French horn; Carter Hawkins, clarinet; George Haley, cello; Herman Russell, trombone. Kenneth tied for second place in his event.

Several of these soloists participated in the Spring Concert in Asheville, along with the combined Junior High School Bands, the Senior High Orchestra and the Senior High Concert Band. Lawrence Tibbett, famous operatic star, was present on this occasion and made a brief but interesting address, in which he stressed the importance of music in schools and complimented those who took part in the concert highly.

Instruments Astray

"Oh Where, Oh Where Can Our Instruments Be?" That was the theme song of the members of the Rodney Wilson High School Orchestra of St. Johns, Mich., when, in keeping with an old school tradition, they visited East Lansing High School to give an exchange concert. You can well imagine the consternation of the musicians when they arrived at their destination and found that the truck carrying their

SCHOOL BOOSTERS

Take a good look at the Oscoda (Mich.) High School Military Band for they played a pretty important part in the school activities this year, taking part in the Armistice Day celebration, playing numerous band concerts and a series of twilight concerts, furnishing the music for athletic events and school parties and staging a local band festival. Fred T. Hawley is the bandmaster; Lloyd McClean, the drum major and Lloyd LaVack, the president.



instruments had not arrived. However, the program was switched around and the lapse of time filled it until the wayward vehicle showed up and then the orchestra proceeded to do themselves proud under the leadership of Russell H. Smith.

Gary Festival

Hammond (Ind.) High School is always right on the job when it comes to any sort of musical events. On April 21 several groups took part in the annual music festival held in Gary. The Girls' Glee Club presented Schumann's "Moonlight" with violin obligato; the Choral Club and Boys' Ensemble also participated in the program and fifty Hammond students joined in the main feature, the Massed Chorus.

Take Ensemble Event

This is the trio that did Cleveland Heights (Ohio) High School proud at the National Contest at Marion last year, winning a first division berth in the miscellaneous ensembles event. It is composed of Gladys Stevens, piano;



Bob Carbaugh, violin; and Carol Jones, flute.

Cleveland Heights, with Mark E. Hinsley in charge of the instrumental music department, has a right to be proud of its record in the National last year for it also placed a woodwind quintet and a brass quartet in the first division and a horn quartet and clarinet quartet in the second group.

Mr. Jones Goes In for Jazz

"The Jollies" was no name for it—we mean the simply swell program which was put on by the students of North High School, Des Moines, Ia., late in April. It was under the direction of Mr. Raymond W. Jones, North's own "old Maestro" who directed a snappy 25-piece jazz orchestra. Dancing, singing and comedy skits exploited a wide variety of talent and there was a novelty duet by Gladys Miller and Olive Coyle, a musical reading by Margaret Hardy, a banjo band composed of Bob Trotter, Henry Fries, and Dave Bernstein. Sylvia Emanuel, Rita Cox and John Talt shared the honors at the piano.

Talented Guests

Withrow High School, Cincinnati, O., had another of their well known musical assemblies last month in which Mr. Egidio Villani, Miss Roxanna Pennywitt and Miss Josephine Heyman, friends of Mr. Joseph Surdo, were featured. Mr. Villani played violin and mandolin solos, Miss Pennywitt sang, and Miss Heyman played the piano.



THEY TOOK THE PRIZE

The members of St. Mary's Parochial School Band of Boston, Mass., did themselves proud in the recent Parochial School Contest held there, carrying off the first prize for boys and the second prize for girls. The band is under the supervision of Rev. E. J. Burke and the leader is Mr. Joseph Burke.

Texas Star

With his alto clarinet, M. P. Miroir, Jr., won his way to a first place at the Eastern Texas Contest at Waxahachie last year. He hails from Texarkana and played with the Texarkana High School Band which was then under the direction of Joe Berryman, now of Edinburg, Texas. The Texarkana organization, you will recall, won first place in Class B in the Waxahachie event.



Musical Merrymaking

Assembling the outstanding numbers presented at various class parties, receptions and assemblies during the year, the Traffic Squad of the Wilmington (Del.) High School put on a gala entertainment one night recently. The orchestra opened the program with Sousa's "Semper Fidelis" and later played a selection from Luders' "Woodland." Other musical numbers were piano solos by John Bennet and Thomas Smith, violin selection by Edmund Mayo, and a saxophone novelty by Robert Nock. Accompanists for the vocal and dancing numbers included Lucina Crossan, Rebecca Tanzer, Irene Fish, and Betty Hall.

Connersville "Shows Off"

In celebration of National Music Week and with the idea of demonstrating to the public how much they have accomplished this year, the music department of the Connersville (Ind.) High School presented a concert early this month. The band, orchestra and Chaminade club all participated under the supervision of Mr. Emerson J. Boroughs. A special invitation was extended to the parents with the hope of impressing upon them just what an active and important part these organizations play in the school.

Band Veterans

This is Muriel Schoen of La Grange, Ill., and right here we pause to lament that the equally nice picture we have of her sister, Lois, is tinted and therefore not suitable for reproduction. Both the girls have played in the Nazareth Academy Band since it was organized in 1931 and they now hold the solo saxophone and clarinet chairs. Last year they took part in the Class B solo contests and both were rewarded with third places, Muriel in the saxophone event and Lois in the clarinet contest.



WISCONSIN WINNERS

Here are the boys and girls who represent Black River Falls, Wis., and last year their orchestra captured first honors in Class D. They are directed by Verna Keefe and they already have a number of worthy achievements to their credit this year.





Take a look at one of the first State winners, the Valparaiso High School Band which recently took first honors in Class B in the Indiana Contest, held at La Porte on May 5 and 6. Their next object is the National at Evanston and the members are busy polishing up for it under the direction of August Bucci who has led the organization through three progressive and successful years during which they have won a first place in Class D and a first and a third in Class C in the State Contests

Solo Stars

Hornell (N. Y.) Junior-Senior High School was well represented in the solo contests held at Watkins, N. Y. on April 29 with twelve members entered in the various events. They were: sousaphones, Robert Moore, LaShure Mike, Leon Saylor, Arthur Sauerbier; trombone, Arnold Tenglund; cornet, George DeJonghe; clarinets, John McGrosso, Robert Hartford; alto saxophone, Frank Stachow; baritones, Nicholas Colamarino, Leland Brands; xylophone, Francis Loree.

As we went to press Hornell was in the midst of preparations for annual Junior Day, to be held on May 12, beginning with an assembly program in

the morning, a parade through the main streets at noon and the annual Junior Prom in the evening. Quite a day!

They'll Get There!

The Hammond (Ind.) High School is making no mistake about getting its band to the contests and for that reason the band and orchestra co-operated to give a concert recently with the proceeds going to the transportation fund. Both played contest numbers and the winners in the district solo contest, Mary Dugan, Adele Modjeska, Robert Childs, William Blackman, Robert Work, Lee Hickman and Virginia Volkman, offered solo numbers.

FAST GROWING BAND

Instrumental music is going over in a big way at Manhasset High School, Long Island, N. Y. Last year the membership of the band increased from twelve to thirty-five as you see here and this year the progress has been equally impressive both in the band and orchestra. Mr. O. L. Lagerwall is the Supervisor of Music there.



Drums and Bugles!

From Northeast High School, Kansas City, Mo., comes word of the splendid progress which has been made by the drum and bugle corps. This group is not intended to take the place of the band in any respect but Sergeant Healy plans to have a bugler in each company. The R. O. T. C.'s big moment, of course, is the government inspection.

Symphonies for Summer

Summer's already in the air—or, at least, summer plans are. A large part of the activities of the Summer Recreation League of Flint, Mich., are taken care of in the schools there and provisions are being made for three orchestras. One will be at South Junior High under the direction of Edmund Alubowicz, another at Haskell with Fred Molke directing, and the third at Berston with Clifford Hughes as leader. Looks as though those Flint musicians will have a busy time of it.

Gold Star Musicians

There are a lot of gold stars flashing around Stockton (Cal.) High School these days. The students who participated in the "Big Broadcast" in San Francisco on March 25 were recently awarded certificates of membership in the KFRC Junior Artists' Booster Club. A gold star was attached to each certificate, signifying one appearance over a radio hook-up.

Another sensation at Stockton was the Easter program for the students and townspeople in which Kenneth Spencer, famous negro baritone, appeared.

Some Twirling!

Drum majors of the schools which had the opportunity of hearing the University of Minnesota Band during its spring concert tour have probably been putting in the last few weeks trying to imitate some of the feats of the All-American drum major of the Gopher organization, George Aagard, who accomplishes among other things, the unusual trick of twirling two batons simultaneously. We think that would be a worthy ambition for almost any twirler.



MAKING GOOD

Only two years old but entirely self-supporting—that's the record of the Carthage (Ill.) High School Symphonic Band. By means of public concerts, sponsored by the local merchants, smart uniforms and complete instrumentation have been secured. Although it is in Class C, the band has more than a hundred members. It is heard regularly over radio station WCAZ and last year was rated in the first division at the East-Central Contest. Lester Stado Munneke is the director.



FESTIVAL HOSTS

This high school orchestra is one of the results of the four year instrumental music program which has been in operation in the Everett, Wash., schools. Since there has been no Class A contests in Western Washington in the past two years, the Everett groups have had no opportunity to test their abilities in competition but this month they are playing hosts to the Snohomish County Music Festival sponsored by the Chamber of Commerce. Mr. Raymond Howell is in charge of the instrumental program at Everett.

Faculty Follows Students

Westfield (Mass.) High School has been so successful with the band and orchestras which were organized this year that the faculty, not to be outdone by the students, are considering forming an orchestra of their own next year. The teachers have several talented musicians in their number and it is rumored that Principal Abernethy has been practicing on the drums and has threatened to take up the saxophone. Mr. Morrill, who directs the student band, is of course, a versatile musician.

Old Time Tunes

"Old Timers" were the object of a recent search made by Mr. Hayden of the Sanford (Me.) High School Band and Orchestra and he found several that more than looked the part. They turned out very well and lent a welcome variety to the practice sessions. Both groups have had a busy season and participated in a number of community events.

In Old Vienna

Vienna in carnival time! That was the spirit of entertainment presented by the music department of the Natrona County High School, Casper, Wyo., recently. "Pickles" was the title of the lively operetta which was directed by Miss Jessie Mae Andrew of the music department. Mr. S. Kelly Walsh directed the orchestra which had been selected especially for this occasion.

Banjos to the Front

Seems to us we are hearing a lot about banjos lately. Who knows but what their popularity will begin to take on the proportions of the well remembered ukelele rage? A banjo team made up of Joseph Morton and Andrew Spiker were featured in the diversion provided for a recent Parent-Teacher Association meeting at Central High School, Lonaconing, Md., and 'tis said they made quite a hit.

Band Business

The Lincoln (Neb.) High School Band did a great job of "glad-handing" recently when it was delegated to greet the groups of school children from the cities and towns of Auburn, Avoca, Falls City, Howe, Johnson, Julian, Nebraska City, Nehawka, Otoe, Paul, Peru, Stella, Union, Verdon, and Weeping Water and escort them to the State Capitol.

This is just one of the many jobs that occupy the time of the Lincoln musicians. Recently the girls' string quartet presented a program at a banquet in the Cornhusker Hotel. The members of the quartet are: Marjorie Smith, violin; Margaret Baker, violin; Vera Wekesser, cello and Evelyn Caress, viola. Then there was the meeting of the Home Economics Club at which Leonard Williams gave some accordian selections; George Davis and a girls' trio composed of Margaret Newcomer, Elizabeth Van Horne and Helen Betty Brehm sang and James Miller entertained on the xylophone.

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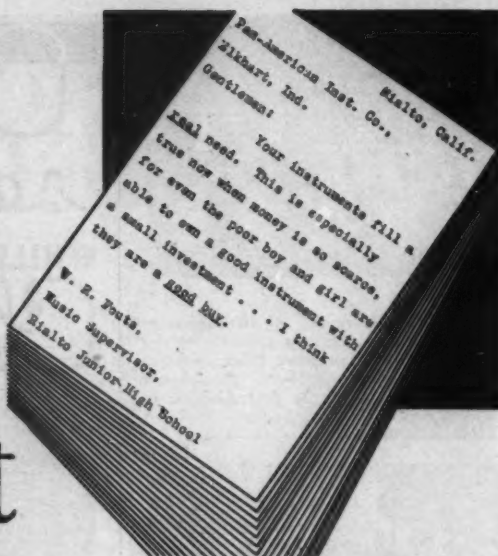
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State

If director write in margin or in separate letter stating instruments needed

Evanston Girds for the National School Band Contest

(Continued from page 19)

4. Send registration fee of one dollar per band member to A. R. McAllister, Pres., N. S. B. A., Joliet, Illinois.

5. Fill out regular registration cards for each event.

6. Each soloist must fill out regular card and mail to above address with fee.

7. Each ensemble must fill out card entering names of all members on back, and mail to above address with fee.

8. Mail list of members arranged in pairs as they desire to be lodged to above address.

9. Entrance into national contest is on the basis of National classification, not State.

10. The pro rata basis for entering is one for each 10 entered in state.

The Host City Will Furnish

1. Lodging in private homes and breakfasts, free. Noon and evening meals to be provided at reduced rates. Contestants will purchase meal tickets from their local sponsor on arrival.

2. A band headquarters room. If this is not large enough for rehearsal purposes, rehearsals will be scheduled in a suitable room.

3. Transportation of band and baggage from Evanston depot to band headquarters and return, and individuals to their lodgings the first time.

4. A local sponsor who will be in attendance or on call at all times.

5. Entertainment, transportation facilities for visiting World's Fair, etc., to be announced later.

6. Lodging accommodations will be available Wednesday evening for contestants using same, and will be furnished for the period of the contest only.

At the Contest

Each band is allowed thirty minutes from the time they are given the stage for their entire performance. During this time they must:

1. Set the stage. 2. Play a warming up march of the quick-step type (no other type of composition may be substituted). 3. Play the required national number. 4. Play their selected number.

They must also:

a. Perform in Sight Reading Test.

b. Participate in parade and massed band performance.

c. They may compete in the marching contest for their respective class. *This is elective.*

d. Eligible soloists and ensembles may compete in their respective classes.

Other Information

Bands wishing to make an individual appearance at the Century of Progress may do so at a time which does not conflict with their contest program by applying to Joe E. Maddy, Box 386, Ann Arbor, Michigan, who has charge of programming all educational music, for information and registration sheets.

Bands will tune in their respective headquarters. They will then proceed to tuning room in same building as contest, which they may occupy 30 minutes preceding their appearance. They will enter the auditorium at the rear of the stage.

For further information regarding local arrangements, write to H. D. Bent, General Chairman, Local Committee, National Band Contest, Evanston, Illinois.

Deadline for Entries—May 25.

Chicago Bound!

Whether they can qualify for the Evanston Contest or not, some of the California musicians are determined not to miss the World's Fair. They are being given an opportunity to earn a trip to Chicago as members of a band of musicians from the various high schools in California which will lead the musical program for the celebration of "California Day" at the Century of Progress on July 7, according to an item we spied recently in a California publication.

The Girls Won't Get Left

Some of the girls around the Westfield (Mass.) High School felt they were being left out of things when the new band was organized there this year so they suggested to the director, Mr. Morrill, that a bugle, fife and drum corps be formed. The boy buglers wanted to get in on the project too and they volunteered their assistance with the result that a corps of some hundred members is developing—one that is calculated to make people sit up and take notice.

Some Symphony!

A feature of the All-Southwestern Music Conference held at Springfield, Mo., was the 200 piece symphony orchestra made up of young musicians from all parts of the district. Ponca City (Okla.) High School sent ten members of their orchestra: Lenora Whitely, Thelma Isaacs, Kathryn Schisler, Kathryn McCloud, Elizabeth McNeese, Audrey Isaacs, Pauline Ulin, Mildred Yount, Ruby Reynolds, and James Van Dyke. Their director, Mr. L. C. Peters, was in charge of the viola rehearsals for the event.

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Henry Pearson, trombonist of Lane Tech, and Marco Carlucci, trumpeter of Lake View High, Chicago, won First Division places, playing their Olds in the Solo Contests this spring. If you come to Evanston for the National, be sure to hear these boys perform, and ask them about their Olds instruments.

Perhaps it is inconvenient for you to change now to an Olds for this year's National, but resolve at least to try one at your first opportunity. If you do not find an Olds Dealer in your town, write direct to us for beautiful photographic catalog of your Olds instrument. Use the coupon. This places you under no obligation. Plan now to own some day soon the best instrument money can buy.

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*You wouldn't enter a
PLUG HOS' in a fast race
would you?*

Of course, not. It just isn't being done. Yet, how many boys and girls in school music are doing that very thing right now. They're trying to "drive" old "plug" instruments, in a fast race for musical achievement.

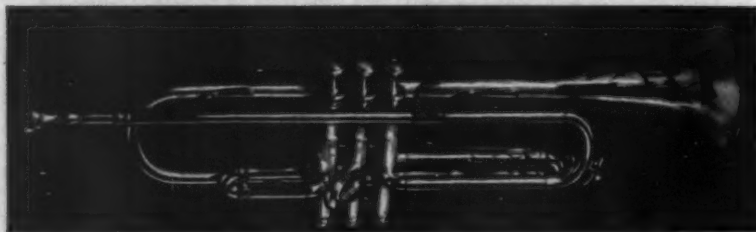
Saddest of all, those boys and girls who are lagging behind, failing, always blame themselves. "... no music in you ... must be tone-deaf ... hopeless," they are told—and often they have more talent than some who are passing them by. Even an artist can't play a faulty instrument, much less an amateur.

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Catching the Composer's Mood

(Continued from page 7)

injected into a performance before it can become a thing of artistic beauty.

Too often a director chooses the most technically difficult numbers on the prescribed list and then spends most of his time perfecting a technique sufficient for their performance and leaves the vital matter of interpretation largely to guess work. It is much as though an actor merely memorized his lines word by word without any reference to their meaning and gave no study to the proper inflection of the voice or the subtle shadings, pauses, etc., which would serve to project the full meaning of the text.

There is not an allegro in any overture of Weber, Mendelssohn, Wagner or any other classical composer (with the exception of Mozart and a few other of the earlier composers) which does not require many changes from the main tempo—to properly distinguish between that which is purely rhythmical and that which is emotionally sentimental. This is quite equally true of all other forms of pretentious music whether symphony, tone poem, or rhapsody. Tempo marks are merely suggestive of the main tempo but too many conductors adhere to them slavishly throughout a movement instead of attempting, by a careful and sincere study and analysis of the contrasting melodies, to arrive at the proper tempo.

Richard Wagner, who was a distinguished conductor as well as composer, has written that "the right comprehension of the melos (melody in all its aspects) is the sole guide to the right tempo; these two things are inseparable: the one implies and qualifies the other." In referring to some of the conductors of his day he said,—"These people seem to look upon music as a singularly abstract sort of thing, an amalgam of grammar, arithmetic and digital gymnastics; they may be able to teach in a school of music, but it does not follow from this that they will be able to put life

and soul into a musical performance."

Johannes Brahms was asked by a noted conductor whether the metronome marks in one of his compositions should be strictly observed. In reply he wrote: "Well, just as with all other music, I think that here the metronome is of no value. As far as my experience goes, everybody has sooner or later withdrawn his metronome marks. Those which can be found in my works were put there because good friends had talked me into putting them there, but I have never believed that my blood and a mechanical instrument go well together. The so-called 'elastic' tempo is moreover not a new invention. 'Con discrezione' (with discretion) should be added to that as to many other things. Is this an answer? I know no better one; but what I do know is that I indicate (without figures) my tempi, modestly to be sure, but with the greatest care and clearness."

Have you created through months of labor a perfect technical ensemble for the presentation of your contest numbers? Then strive earnestly to infuse it with the invigorating breath of life so that it may become transformed into living *Musik*.

A Pre-Contest Lesson for Trumpeters

(Continued from page 13)

is worthy of repeating in greater detail. By using a soft articulation, pronouncing the syllable "DAH" and being extremely particular that the flow of air continues in an even stream, you will get the desired result. The tongue is placed flatly on the roof of the mouth immediately back of the teeth but it is not to be pressed tightly. The slight extra impulse that "DAH" gives you will start the tone in a soft legato manner that will in no way offend the ear and at the same time present no mechanical difficulties to the player.

Consider the first two phrases in The Lost Chord.

Each phrase should be played exactly like a sustained tone so far as the breathing and the lips are concerned. By the addition of the tongue pronouncing "DAH" each tone is dis-



Look for this face at the National Band Contest. It belongs to W. W. Wagner.

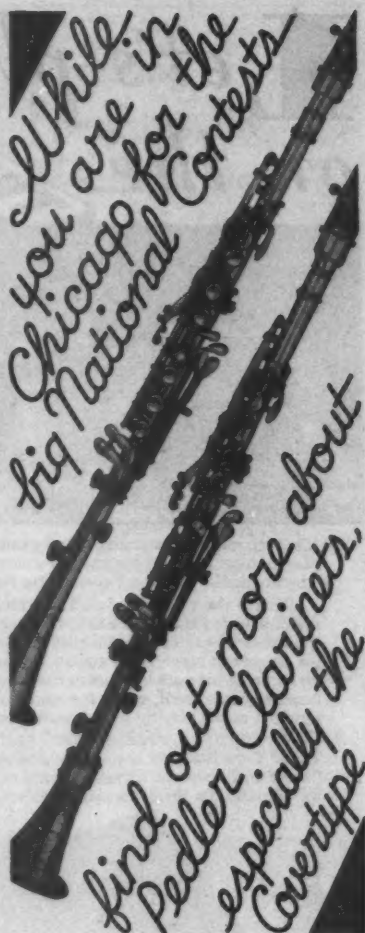
tinguished in the desired legato manner.

I thoroughly agree with Professor Giddings that the tongue is worked entirely too hard. It is to be remembered that anything can be overdone and that music ceases to be anything but noise unless it is pleasing to the ear.

In closing I would like to say that I plan on being in Evanston during the National Contest and would very much like to meet all of you personally who are readers of this page. The School Musician will doubtless have a prominent desk at Patten gymnasium and if you will call there I am sure that they will be glad to tell you just where I am at the moment. 'Till then, au revoir.

Employer—John, you were brought home drunk last night. How do people know where you live?

Butler—I always carry some of your visiting cards on me, sir.—London Tit-Bits.



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For any group, needing "time" practice, regardless of age or experience, the Tuned Time Bells are the finest of drill masters. And it's so enjoyable. An ideal "time" drill diversion for school band or orchestra. Equally wonderful training for the advance rhythm band. Listeners, counting, benefit equally with players.



Two size outfits: the 8-bell, and a 20-bell chromatic, from middle C to G, above. Both sets are specially cased and include the 28 page Chesley Mills Instructor. Four specially arranged numbers are supplied with the 8-bell, and nine with the 20-bell set.

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Dr. R. S. Rahte's Giggle Column

Teacher—Who can give me a sentence containing the word insulate?

Small Boy—At the breakfast table ma said to pa: "How come you got insulate?"—Buffalo Evening News.

"Is the managing director in?"

"Yes."

"May I speak to him?"

"When he comes out."

"When will he come out?"

"In four years."—Schweizer Illustrierte.

A young wife, wishing to announce the birth of her first child to a friend in a distant city, telegraphed:

"Isaiah 9:6." Which passage begins "For unto us a child is born, unto us a son is given."

Her friend, not familiar with the Scriptures, said to her husband:

"Margaret evidently has a boy who weighs nine pounds and six ounces, but why on earth did they name him Isaiah?"—The Congregationalist.

Landlady (discussing the world's troubles)—I suppose we must be prepared for anything these days.

Boarder (eyeing his helping)—Yes—or at any rate, for hardly anything.—Humorist.

"I never knew, until I got a car," said the vicar, "that profanity was so prevalent."

"Why, do you hear so much of it on the road, sir?" asked the parishioner.

"Dear me, yes," replied the vicar. "Nearly every one I bump into swears dreadfully."—Kasper, Stockholm.

There are 10,000 books on the life of Napoleon that are worthy of inclusion in a fairly complete Napoleonic library. This means that good books about him have been published on an average of one every 98 hours since his death, 112 years ago.—Collier's.

Teacher—What are the products of the West Indies?

Boy—I don't know.

Teacher—Come, come; where do you get sugar from?

Boy—We borrow it from the next door neighbor.—El Padre.

Visitor—And what's your name, my good man?

Prisoner—9742.

Visitor—Is that your real name?

Prisoner—Naw, dat's just me pen name.—Iowa Frivol.

Who's Who

This Month

Kenneth Malick

Whiting, Indiana

Is Elected to Our Hall of Fame

PICTURE ON FRONT COVER

AS contest time rolls around one of the busiest persons we know of is Kenneth Malick of Whiting, Indiana. Just cast your eye over his schedule for the first two weeks in June when he will participate in no less than four of the National events—the Band Contest at Evanston, the Orchestra Contest at Elmhurst, the saxophone solo and saxophone sextette contests at Evanston.

Kenneth has played a saxophone in the Whiting High School band, under Mr. Adam Lesinsky, for four years and now plays viola in the orchestra also. Both these groups have qualified for national competition this year. It was four years ago that he purchased his first musical instrument, a saxophone, with money earned as a publisher's branch agent and it has brought him a host of interesting experiences and many honors. In the summer of 1930, as a soloist with Father Lach's Immaculate Conception Band, he went on a tour of the East, playing in a concert for President Hoover and visiting such cities as New York, Philadelphia, Trenton, Bridgeport, Pittsburgh, Cleveland, Detroit, Toledo and Akron.

Last year he entered the State Contest in the saxophone

solo event and tied for first place, later ranking in the first division in the National. He also played alto saxophone in his school's saxophone sextette which won a first in the State Contest and placed in the second division at the National at Marion.

This year he seems to be well on his way to repeat his former triumphs for he has already won a first in the State solo event and the sextette also placed first again.

Recently Kenneth has taken up the clarinet and as soon as he has all the contests off his mind he plans to make a more intensive study of this instrument. While music is probably his first interest, it is by no means his only one. He has had a consistently brilliant scholastic record throughout his high school career, winning his scholarship "W" every year. His other "extra curricular" activities include tennis and public speaking.

Although he has been too busy to make any very definite plans for the future, he has entertained the idea of being a musical director and he hopes to continue his studies along that line. Certainly he has made a good start!

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Small Orchestra—75c
Piano Solo—50c Piano Duet—75c
Piano, Six Hands—\$1.00

EL CAPITAN MARCH

Band—75c Full Orchestra—\$1.15
Small Orchestra—75c
Piano Solo—50c Piano Duet—75c

THE ROYAL WELCH FUSILIERS MARCH

Band—75c Full Orchestra—\$1.15
Small Orchestra—75c
Piano Solo—50c Piano Duet—75c

THE HARMONICA WIZARD MARCH

Band—75c Piano Solo—50c
Piano Duet—50c

A CENTURY OF PROGRESS MARCH

(Dedicated to Chicago's 1933
Exposition)

Band—75c Orchestra—75c
Piano Solo—50c

THE AVIATORS MARCH

Band—75c Orchestra—75c
Piano Solo—50c Piano Duet—60c

KANSAS WILD CATS MARCH

Band—75c Orchestra—75c
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Pertinent Factors in Interpretation: Conducting

(Continued from page 23)

out unanimity of phasing and articulation. So particular is the great Dutch conductor, Willem Mengelberg, about such details that I am told that he has not only his own scores but his own parts with correct breathing, bowing, and nuances carefully written in. There should be no difficulty in ascertaining the beginning and end of each phrase if we remember that a pattern is set by the first one that is seldom broken. In other words, if the melody begins on the first beat of the measure, each succeeding phrase may be expected to commence on the first beat of some following measure (usually the third or the fifth). But if it begins with an upbeat or two, each phrase may be reasonably expected to begin at a similar place in the measure. This knowledge will enable you to correct misprints such as occur in a very popular edition of the Nocturne from Mendelssohn's "Midsummer-night's Dream" music which has given many French horn soloists a great deal of trouble. When any melody represents a setting of a poem, the words must be followed as the only authentic guide for correct phrasing. Look over the first verse of the hymn "Abide With Me" some time and see if you will take breath where you thought you would. All of my students upon learning the difference between staccato and legato memorize the following simple rule and thereafter correct most of their own mistakes in articulation: "Notes which stand alone and notes which are slurred to the note following but not the note before (called the first notes of slurs) are tongued; notes which are slurred to the preceding note are not tongued."

Variations between soft and loud playing are always effective; the introductory 4/4 section of the Rianti overture, for example, derives most of its interest from these dynamic contrasts. These are of two kinds, "subito" (sudden) and "poco a poco" (gradual). The overture to "Peter Schmolli" abounds in examples of the former while the march movement from Tchaikowsky's Pathétique symphony contains many of the latter. A sudden "piano" or "forte" should never be anticipated either in dynamic

ics or mood for either will detract from its effect. Crescendo and diminuendo passages must be nicely graduated by every player and section for any over anxiety will result in destroying the tonal balance. To assist in maintaining clarity each performer must listen for the others keeping in mind the function of his part in the general ensemble and judging carefully what should be its relative strength depending upon whether it is the principal melody, counter-melody, bass, motion-figure, or sustaining harmony. As the function of his part changes, the power must be adjusted accordingly as in the Allegro movement of "Peter Schmoll" where the treble and bass instruments alternate in playing the melody and accompaniment every few measures.

Precision in attack and release is another very important factor in good performance. Every player must know the meaning of these terms and their application to each passage played. Especially important is the matter of "release" which can seldom be indicated by the baton as can the "attack" but must be carried in the players memory from the time of rehearsal to that of performance. Long notes are almost never abbreviated for it is such a simple matter for the composer to write the exact length he desires. Be careful about their breadth, remembering that each beat of a measure lasts until just before the beginning of the next succeeding beat. Shorter notes are often abbreviated according to the style and character of the music. To do this correctly and in the proper places requires careful judgment and good taste. These curtailments are often written out in the notation especially by composers of the French school. In this case, no further abbreviation is desirable for this would render each note much too short. The resonance of the stringed instruments practically precludes the possibility of too extreme staccato but many wind sections make their notes so brief that the pitch becomes indiscernible, producing an unfortunate effect indeed.

Every melody and phrase must have its characteristic atmosphere or mood. Even the absolute music of the classic era reflects individualities in each composer and we soon come to recognize the spiritual depth of Haendel, the infectious humor of Haydn, and the extreme delicacy of Mozart. With the advent of program music, it is necessary for the interpreter to know what thoughts and ideas inspired the composer of the work in hand. To give the proper atmosphere to "Anse's Death" or "Valse Triste," we must

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understand their places in the dramatic action of "Peer Gynt" and "Kuolema." Poetic quotations by Larmartine and Lenau provide the basis for Liszt's "Les Preludes" and Strauss' "Don Juan." The dramatic contrasts in the overtures to "Oberon," "A Midsummer Night's Dream," and "Flying Dutchman" depend upon the tracing of each theme to its place in the story of the opera or drama they were written to precede. And who can delineate the changing moods of "The Palms," "The Holy City," and "The Lost Chord" without a thorough study of their text? Some so-called business musicians may scoff at the value of such knowledge, but the fact remains that it forms the foundation of the thrilling interpretations of every master musician it has ever been my pleasure to know or hear.

The question is often asked, "How can we determine which effects are in good taste and which are not?" My answer would be, "Those which are drawn from the context of the composition itself will be good in proportion to the fidelity with which this is done. Effects which have their origin only in the fanciful mind of some conductor and are by him superimposed upon the composition are practically always bad and often seem almost malevolent. Let us try to draw from each composition all the beauty possible, rather than to attempt to fix upon it meanings of which its composer himself never dreamt."

Kind Words

Notwithstanding the general depression it is gratifying to note that THE SCHOOL MUSICIAN is forging ahead very nicely. I have been a subscriber to THE SCHOOL MUSICIAN for several years and consider it a leader in its particular field. It is an inspiration to the young people of our school bands and orchestras.—Joseph Weiss, President, California School Band and Orchestra Association, Piedmont, California.

May I take this opportunity to congratulate you on the excellence of THE SCHOOL MUSICIAN. I find it very instructive and entertaining.—D. G. Stubbins, Superintendent, Mott, North Dakota, Public Schools.

I wouldn't be without THE SCHOOL MUSICIAN now that I have become acquainted with it. Certainly is a fine little magazine.—Lewis L. Mears, Washington High School Band and Orchestra Director, East Chicago, Indiana.

I certainly am very enthusiastic about THE SCHOOL MUSICIAN. Am using it as a reference in my college class in band and orchestra conducting. The youngsters that have subscribed like it, and I have no doubt that we will have quite a few more subscribing next year.—E. J. Rosenthal, Director, River Falls, Wisconsin.

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Book Review**HOW TO PLAY MUSIC**By **ETHEL PEYSER**

G. P. Putnam's Sons, Publishers

In her foreword the author stresses the fact that this volume is written for those individuals who "Don't know a thing about music." However complete their ignorance may have been, none of them can read very far without knowing quite a good deal about it. It's all done by the sugar-coated pill process of education too, in such a lively style and readily understandable form that the reading itself is as much of a joy as the things which one may expect to gain from it.

For one who knows so thoroughly the technical and historical sides of her subject, Miss Peyser has a most remarkable faculty of appreciating the viewpoint of the entirely untutored layman. The difficulties which so frequently beset one in the matter of terminology are disposed of in the ample glossary. There are explicit diagrams which do much to help one visualize the author's points, as well as apt illustrations from the world's most famous compositions.

She shows one how to "get an ear-hold" on fine music, how to get on a really friendly footing with the classics and suggests a great variety of famous works from which we can obtain specific reactions, such pieces as suggest variously the gay and merry, the serene, tender or doleful, the noble or religious, the tragic, the consoling, charm, excitement, thrills, descriptive or pictorial effects, humor, motion, sheer power and the wierd or ironic.

The various forms and designs are dealt with sufficiently to make them recognizable. There is even a complete inventory of band and orchestra instruments for the benefit of some of the lesser initiated who may not be aware of the identity of all the members of this great family and a very good guide for the judging of musical performances.

Unlike many of the "popular" books this one seems to be so authoritative in its subject matter as to insure it against boring those who know their music from A to Z or even A to M.

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Trombone

(Continued from page 14)

Rule 3—In order to hit an interval
properly, it must be practiced softly
but firmly.

Rule 4—Pressure does not produce
intervals; it is the position of the lips
that produces results.

Rule 5—Brute force and jamming
does not produce intervals, it produces
dead useless lips and a shortened
career.

Rule 6—Slurring intervals, as given
in Problem 3, trains the lips to loosen
and tighten at will, also develops the
necessary endurance.

Rule 7—Interval practice gives a
greater accuracy and feeling of surety.

Rule 8—Low tones are made by
loosening or relaxing the muscles that
control the lower lip, the upper lip
should not be moved out of position.

Rule 9—High tones are not obtained
by blowing harder, but by bringing the
lower lip up closer to the upper lip,
with a general tightening of the em-
bouchure (Lip Muscles).

Rule 10—The difference between
high and low tones is only understood
when you practice thoughtfully, care-
fully, knowing when to contract and
relax the muscles of the embouchure
and good breath control.

Practice carefully studies on Tone
Production, Slurred Intervals, Attack,
Scales and Arpeggios, but always con-
centrate on the work before you,
know why you are doing this work.

Exercise 1—should be played slowly
and softly, tonguing should be short
and crisp, place a slight accent on the
first sixteenth note of each group, re-
peat often, using all seven positions,
gradually increase the speed as you
gain control of the intervals.

Exercise 2—consists of intervals in
triplet form, observe the accented
notes, also play models as given, move
the slide quickly for all slurred inter-
vals as given in models one and two,
models three and four should be played
lightly, and staccato.

Exercise 3—is an interval study in
D-major. Count three in a measure,
observe the accented notes, play all
others short and crisp, endeavor to
train the lips to adjust themselves in-
stantly. The study of intervals is the
key note to the prevention of the
dreaded missed tones; work hard and
think a great deal of what you are
playing, and why you are playing
these exercises. Exercise 3 should be
transposed in other keys, especially
the keys of E flat-E-F-G and higher
as you gain control of the higher
tones. Rest often; do not become
discouraged if you miss any tones:

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JAMESTOWN, NEW YORK

(Picture on page 4)

BECAUSE he is the first president of the New York State School Band and Orchestra Association, we introduce to you Mr. Arthur R. Goranson. Organized only a year ago, the group is an important addition to the roster of state associations and is already making its influence felt. One of its first steps was to take over the sponsorship of the State Contests with the idea of making them as interesting and beneficial as possible to all who participate. A new precedent is being set in allowing bands which do not feel qualified to compete to attend the contests, play and receive the comments of the judges along with the competing bands. The first annual meeting of the New York Association was held in Syracuse early this month.

Mr. Goranson presides over the destinies of the Jamestown, N. Y., School Bands, having been attached to the music department there for ten years. Under his direction are three Junior High Bands and the Senior Band which has taken part in every Sectional Contest since 1928, and made an impressive record. In 1929 the Jamestown Band took first place in the state finals; in 1930 it placed second; in 1931 it dropped out of state competition and in 1932 it received a superior rating.

A unique achievement, and what Mr. Goranson believes was

the band's greatest, occurred last fall when they had the honor of playing at the 68th Annual Convocation of the Regents Board of the University of the State of New York at Albany. The officials were lavish in their praise of the Jamestown representatives and Mr. Goranson afterwards received many expressions of appreciation.

Born in Chicago, Ill., Mr. Goranson was educated in the public schools there and at North Park College. He later studied at the American Conservatory of Music in Chicago and after graduation took special courses in various departments of music at the Chautauqua Summer Schools, N. Y., and the Columbia School of Music, Chicago. Since 1910 he has been active in his chosen profession, teaching instrumental music and since 1923 he has been connected with public school work, first in the vocal department and for the past seven years as director of the Jamestown School Bands.

His personal success in training and conducting school bands as exemplified by the splendid record of Jamestown and his early and unflagging interest and enthusiasm for the school band movement, make him a wise and admirable choice on the part of the New York Association for the honor which they accorded him.

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Look for Me at the Contest

Mariann Pflueger



EVEN with all these District and State Contests going on, our Agents are still on the go for subs.

Way down in "Alabam" Claud R. House keeps plugging away.

It's gone! What? The baton! Where? To Springfield, Illinois. To Whom? Why to Frank Leonard, of course.

Same goes for the Drum Major at the New Rochelle, New York, High School. Hope you like our twirler.

By the way I expect to see quite a few of these twirlers at the National Contest, so don't disappoint me.

I want each and every one of you to come up and introduce yourself to me while you're in either Elmhurst or Evanston for the Contests.

The Clayton, Michigan, High School Band will soon be 100% subscribers to the well known S. M. At the rate Director Gottschalk is sending in the subs, it won't be long now. (Just exactly the same thing the little dog said when they cut off his tail.)

Twirler Williams—Dorothy to you—of Bushnell, Illinois, has sent in the necessary amount for the twirling baton.

Kenneth Gorsline of Denver, Colorado, is on his way after a duraluminum baton, and I hope the East High School will have this baton twirling at the head of the band right soon.

Musicians at the Westport Junior High School, Kansas City, Missouri, are getting "that way" about music stand subs. George Keenan sent in the order.

Have you gone off the track, Ralh Stoeher of Winona, Minnesota? You started on the road to a baton, but now you're driving in music stand subs. Or is this only a detour?

Although we gave you your "last chance" on the music stand subs, the m. s. subs are still pouring in. I know a lot of these music stands are going to find their way to the National Contests.

I suppose Fred Fennell of Cleveland will be at Evanston with his "thirty-five subs" baton. I'm sure every one of us will want to watch Fred when he puts on his act. (You'll be there, won't you, Fred?)

See you all at the National. (Now, that's a date.)

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Fiddle, Do You Really Play

(Continued from page 12)

this rhythm, in the slow movement of the Schubert D minor (Op. posthumous) string quartet. Even in the quartet with only four players any letting down of the sixteenth notes is strikingly noticeable during this forte presentation. Its effect is amplified twentyfold in the full orchestra!

In the matter of three and four note chords in the strings,—amateur orchestra players often attempt to play all notes of the chords even when not indicated to be rolled. In playing forte chords it is well to remember that the brass players each have one note apiece to play and they hit it hard, simultaneously, and then release. If the string players each attempt to play the full chord of four notes, the interval taken to cross the strings will cause them to finish the chord a split second later than the brass players. In other words, the release will be ragged. There is no time for the ta-ump effect in the strings. Let the string players then divide, the outside player taking the two upper notes of the chord and the inside player the two lower notes. Start the chord with the bow firmly on the strings (for orchestra playing this is better). In this way the effect will be clean-cut, decisive, and uniform throughout the orchestra. The raggedness will automatically disappear.

One little story to top it off. I was playing in the concertmaster's chair of a very fine University Orchestra,—one far above the average, under a well-known conductor, a professional orchestra man of unlimited experience. We came to a chord of four notes. The two lower notes of the chord were written as grace-notes. I was thoroughly acquainted with the rule concerning the playing of chords as a unit, and not breaking them up into parts. However, since the chord in this case was so definitely written in two parts I took a chance with the ta-ump effect. Whereupon the orchestra was stopped and it was very definitely explained (for my benefit, I presume) that a chord was never, NEVER played like that in orchestra. So, you see, even when it is written that way it is seldom played so! Upon a later occasion I asked a Chicago Symphony man what he would have done under the circumstances. His answer was, "Played the chord according to the rule. If the conductor wanted it done with the grace-note effect (ta-ump) he could then have mentioned it as an exception to the rule."

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Michigan City—P. J. Myran—A 2nd.
Evansville (Boone)—E. C. Sloane—A 2nd.
Bloomington—F. J. Sharp—A 2nd.
Logansport—E. M. Gould—A 3rd.
Goshen (N)—Alma Hower—B 1st.
Martinsville—H. M. Kelso—B 2nd.
Frankfort—M. Howenstein—B 2nd.
Aurora—H. M. Wilson—B 3rd.
Angola (N)—L. C. Oakland—C 1st.
Lawrence Township—O. Beckley—C 2nd.
Rockfield—C. B. McCain—C 3rd.
Winamac—L. Rush Hughes—C 3rd.

New Jersey

Tenafly—C. Demarest—A I.
Westfield—K. E. Ingalls—A I.
East Orange—C. P. Herfurth—A I.
Roselle—V. W. Bork—A II.
Teaneck—E. Wulhoit—A II.
Elizabeth (Jefferson)—A. H. Brandenburg—A II.
West Orange—J. Butterfield—A II.
Bound Brook—H. Lloyd—A III.
Battin—A. H. Brandenburg—A III.
Plainfield—H. S. Savage—A III.
Elizabeth (Hamilton)—E. A. Decker—D II.
West Orange (Gaston)—J. Butterfield—D III.
Bergenfield—M. Wasson—E III.
Cranford—J. Van Brederode—F III.

North Carolina

Greensboro—A Tie for 1st.
Charlotte (Central)—A Tie for 1st.

Asheville—A Tie for 2nd.
High Point—A Tie for 2nd.
Roanoke Rapids—B 1st.
Greenville—B 2nd.
Mineral Springs—C 1st.
Clemmons—C 2nd.
Shelby—D 1st.

South Carolina

Greenville—Du Pre Rhame—A 2nd.
Chester—Rose Hutchings—B 2nd.
Rock Hills (Winthrop)—J. Arterburn—B 3rd.

Utah

Logan—A. T. Henson—A 1st.
Murray—W. F. Robinson—B 1st.
Coalville—Appolo Hansen—C 1st.
Logan—A. T. Henson—D 1st.

Washington

Renton—1st.
Kent—1st.
Highline—2nd.
Snohomish—2nd.
Snoqualmie—3rd.
Kirkland—3rd.
Sumner—3rd.
Mount Vernon—3rd.
Burlington—3rd.

South Dakota

Vermillion—A 1st.
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